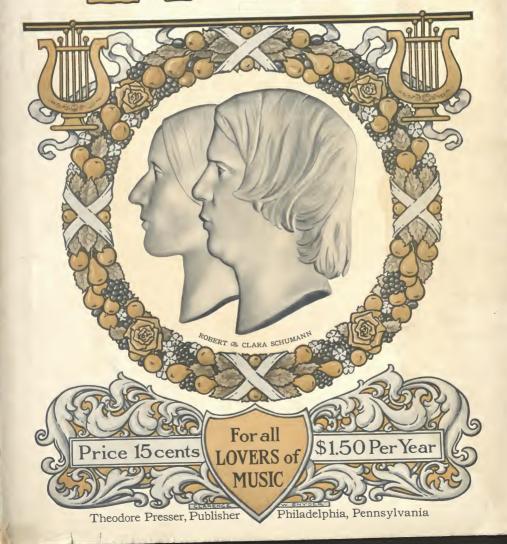
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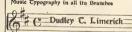
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#### PRIZE ESSAY CONTEST.

THE exceptional number of excellent essays received in competition for the Prize Essay contest has made decision difficult. We are examining each essay with care and without haste. As we have previously announced the greater number of contributors must await disappointment, as there are only five prizes and many contributors. It frequently occurs that parts of certain essays are desirable for general use in the magazine. In such cases we arrange with the writer for the use of these The examination of the manuscripts will be completed as soon as possible and the results announced accordingly.

#### A SERIES BY MR. TAPPER.

The well known musical writer and educator Mr. Thomas Tapper has arranged to prepare a series of important and practical theoretical articles for our forthcoming issues. This series will commence in July. One unique feature will be that each article will be complete in itself and may be read as a separate article. These important papers will be of such a nature that they may be readily comprehended by all readers of THE ETUDE.

#### A SELE-HELP ISSUE

For many mouths we have impressed upon our contributors the fact that The ETUDE is a "tell how" magazine. We feel that our readers want to learn how to do certain things and we ask those who have been over the path to explain how these things are done. The value of this information can not be estimated. A magazine of sclf-help is always a valuable magazine if properly conducted.
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over our land.

This June issue is a self-help issue in every sense of the word. Mr. Louis E. Elson has contributed an especially interesting article upon this subject, and the reading course we have prepared for the summer months is of genuine importance

It has been the policy of THE ETUDE to decry the correspondence schools that teach any of the branches of music other than those that through analysis and theoretical instruction make certain musical problems clearer. Certain attempts to teach some musical branches by mail are about as likely to be suc-cessful as would be "surgery by mail." Whenever it is possible to have the teacher personally present at the lesson the pupil has an advantage that can never be gained from printed instruction. There are many things, however, that can be learned from the printed page and it is our purpose to insert each month on the page facing the first music page, descriptive notes and lesson helps pertaining to the music of the month, that we are sure will prove of value to all of our readers who welcome the music in each issue.

#### TURNING POINTS.

Many a book has altered the entire career of a man and turned him successward just as certainly as the Bow Bells in the story turned Dick Wittington back to work his way up to become Lord Mayor of London. Urge all your musical friends and pupils to get this June issue. It may contain the very compass, without which they have been wandering around, wondering why the winds of fate and good luck have not blown them toward the haven of good fortune. It is always best to order THE ETUDE in advance from your newsdealer if you are not a regular subscriber.

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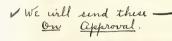
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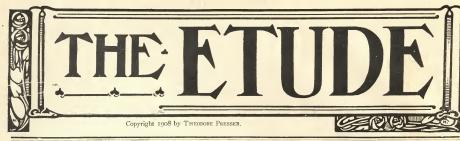
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No. 6.



# EDITORIAL

HE WHO COMBINES THE USEFUL WITH THE AGREABLE, CARRIES OFF THE PRIZE"



HE motto, "He who combines the useful with

the agreeable, carries off the prize," which stands at the head of our editorial page, is the same motto which the founder of THE ETUDE placed upon the first page of the first issue of the paper twenty-five years ago. A quarter of a century seems to us a considerable time, but when we remember that this motto is older than the Christian era we can not help revering the wonderful longevity of this thought of the Latin poet.

This motto has in a measure been the sole policy of The ETUDE. At this day, we endeavor not to insert a single line that is not necessary, vital and useful. THE ETUDE is a utilitarian paper. Its readers take it for the valuable material it always contains. Moreover, it is our constant aim to present the great truths of musical education in such a way that they will possess absorbing interest. We have no use for the old, barren, dry-as-dust pedagogical journalism. Every line of The ETUDE must bear upon the subject of musical education, but it must also teem with that element of human interest without which a paper becomes dull, senseless and use-

For many years the editorial pages of the journal were printed upon the first pages of the paper. This was rightly so, since these pages represent in a way the policies of the paper. With this issue they are brought back to their former position. We want to make them as interesting, entertaining and readable as possible. At the same time we trust that you will find them of practical help in your daily work as a teacher, student, or music lover,

E that spareth his rod bateth his son! runs the Proverb, but it sounds far more like the rancor and pessimism of Jeremiah than the wisdom of Solomon. Moreover, if the number of Solomon's progeny was commensurate with the reputed number of his wives, he must have had difficulty in living up to this particular Proverb. It has remained for the pedagogues of the nineteenth century to dispute the sages of Ierael. The modern proverb is: "He that spareth the rod loveth his

The Journal of Education, one of the most respected and at the same time active educational papers in the United States, has recently presented readers with a symposium upon "Corporal Punishment." The authorities who contributed to this symposium were not only teachers, but superintendents and associate superintendents of schools in our large American cities. Many of these men have a great number of schools, and thousands of children, under their care. Of the seventy-six contributors to a recent issue, forty-four declared themselves against it. The various shades of opinion are

of children. Andrew W. Edson, of New York, says: "The principle aim of all discipline is the reformation of the individual. Corporal punishment will rarely, if ever, reform an individual." Edward B. Shallow, of the same city, says: "There are certain children over whom their parents have absolutely no control. These children cannot be reached by any kind of moral suasion. Would it not be better, as mater of final resort, to have a little cutaneous infliction on these fellows while they are in school?" John R. Wilson, of Paterson, New Jersey, writes: "It lowers the dignity of the teacher or principal who uses it. It develops the coarser nature of the child." Charles M. Jordan, of Minneapolis, says: "It should not be inflicted if any other way can be found. If not, it should be." James H. Van Sickle, of Baltimore, states: "Our teachers have become better teachers since they have ceased to rely upon force. The best teachers have never needed to resort to corporal punishment."

The quotations we have made are representative and the results of the symposium may be briefly stated: 1. Corporal punishment should only be used as an extreme measure. 2. It has a tendency to make the pupil coarse, and the teacher brutal. 3. The chief danger of permitting it comes from the abuse of it by unthinking or quick-tempered teachers. 4. It is far better if administered in the home, by the parent, in cases where a child has become incorrigible.

In these days music teachers have little to do with orporal punishment, but the era of knuckle-rapping and ear-boxing is only a few decades distant. In fact, the writer, who still considers himself a young man, remembers many lead-pencil chastisements at the keyboard, when a child. He also quite as vividly remembers that they served only to make him angry, indignant and perhaps insolent, and, practically, never led to a single commendable result.

UST how to spend the summer so as to realize the greatest physical, intellectual and material profit, is now the great question with teachers and students. In these days few people look upon the months of July and August as a period which must inevitably become a kind of mental hiatus. "The mind needs complete rest," is the expression we hear upon all sides. Just how we are to exist with our minds unoccupied with some kind of intellectual activity no one ventures to explain. What we really need is a change in the form of brain work. Lombroso, that convenient authority by whom editors are ready to prove almost any psychological or anthropological proposition, has indicated how many of the greatest masterpieces have interesting to all who have to do with the training been executed in the summer months-frequently in might otherwise take hours of stupid study,

tropical and semi-tropical countries. Heat and humidity, then, are not the obstacles to genius that they are sometimes supposed to be,

We have accordingly invited many of our contributors to send us articles bearing upon Summer Study. The opinions of many are, we fell, better than any set editorial position we might take in the matter. We have also prepared a Summer reading course for musicians from which we are sure everyone of our readers may derive profit. If you only read one good book upon music this Summer, the torrid days will not have been wasted. We have endeavored to describe these books so that you may have less difficulty in determining the ones that will be of most value to you.

AST month, we had just become comfortably launched upon the subject of the marked difference in the fees received by male teachers and female teachers, when the printer made us aware that our editorial space limits had been reached. We are not, however, to be put off by any such mechanical restriction and the discussion is continued here.

That most women teachers are unjustly remunerated no one will deny. That many incompetent men teachers receive far more than many able women teachers is also incentrovertible. The reason for this is, no doubt, that the man is able to convince his patrons that he is more earnest, more thorough and is better equipped physically to successfully meet the problems that the music teacher is con-tinually obliged to face. We are willing to admit that where the preparation and ability are equal the man sometimes has an advantage, especially in positions where executive abilities are demanded, but we also desire to state that we are convinced that there are many positions in which the woman teacher actually has a great advantage over the

In teaching young children the woman teacher is almost invariably more sympathetic, more patient welfare. Where the man commands and demands. the woman suggests and leads. The harsh dictatorial teacher has little value except in the cases of children who ought really to be in reformatories or institutions for the correction of mental and moral

The natural insight and elastic mentality of the woman also gives her a kind of artistic penetration that enables her to solve certain problems of interpretation at a glance. Few men are endowed with this gift. They go lumbering along through pro-cesses of logical analysis while their sisters, by means of the bright shafts of temperamental illumination, are able to intimate in a few seconds what

Just why the woman with these gifts must receive less for her services than her male competitor is difficult to determine. Perhaps it is because she does not demand a just compensation. We sincerely wish that we might bring our women readers to a realization of the value of their services and encourage them to ask for that to which they are rightfully entitled.

RECENT writer upon the subject of the sal-A aries of male and female teachers, says: "Let us suppose a case which may very easily happen. The boy begins his college course takes his four years in the college, prepares himself to teach, expends what money is necessary, and after his graduation takes his place in some high school as a teacher of mathematics. A girl from the same village goes to the same college, or one equally as good, takes the same course, expends the money necessary to pay her bills, and at the end of her course takes her place in some high school as a teacher of any required branch. Perhaps the young gentleman will think that he must have at least, to begin with, a thousand dollars a year; but the young woman is contented with seven hundred and fifty for the same time. Now what is the justice in this? She has taken the same time, expended the same amount of money, and has completed a course as extensive and complete as his; she turns out from her classes boys and girls equally as well fitted for college or for life. There are numerous such cases all over the land, but I have yet to find anyone who can give a reason for it. If the salary basis is work done, things accomplished, cost of preparation in time and money, then why should there not be a perfect equality between the sexes? This is getting to be a question of grave importance. The female teachers are getting restless under the present condi-tion of affairs, and it is all right that they should be. I have not put the case any stronger than the facts will warrant. In the small high schools it is not unusual for the superintendent or board to say: 'We will take a lady teacher for that place at \$75, because we get a man to fill it we shall have to pay him \$00

THE jargon of the voice teacher has long been a subject of amusement to those who are not engaged in the profession of teaching others how Probably no one but the voice teacher is familiar with the enormous difficulties that are encountered in bringing vocal truths to the mind of the pupil. It is no wender, then, that hundreds of means of stimulating the pupil's imagination have been resorted to in order to lead the singing student to a higher realization of many simple truisms of vocal art. Often the unthinking and unscientific teacher is led to make grave errors in inventing methods that have not even the merit of sufficient empirical investigation. Dr. Walters has commented upon the many absurd directions given to vocal pupils and all our readers will find that part of this month's Voice Department very amusing. A recent trial in London, however, presented so many Pickwickian phases of this condition that we have thought it well to share our amusement with you.

Dr. Cummings, director of the famous Guildhall School of Music, was recently sued for libel, by a singing teacher named Horspool. (How did Dickens ever fail to utilize that name?) Dr. Cummings is one of the most respected of London musicians and the school of which he is at the head is one of the largest musical institutions of the world. It is situated right in the center of the great metropolis and has thousands of pupils. Consequently the suit aroused great interest. Mr. Horspool claimed that Dr. Cummings' reference in a lecture to his (Horspool's) advertisements as "impudent quackery" was likely to hurt his business and incidentally injure his professional feelings. During the trial a voice specialist named Franklin Clive was called as a witness and the following quotations, which are from the London Musical Herald, relate some of the

"Even the throat specialist whom the plaintiff quoted as a supporter, but did not call, turned out to be in opposition to him. The two main points of the method were the imitation of a baby cry and the protrusion of the lower jaw. Mr. Franklin Clive did not think a baby cry was effortless; he had a baby which went red in the face with crying, and if it was not stopped it would go black. Dr. Cummings said that the only singing animal he knew that protruded the lower jaw was the donkey, and he did it because he was an ass."

Later, one of Mr. Horspool's pupils attempted to show the jury how his voice had become stronger and fuller as the result of thrusting his jaw forward. His piece de resistance was the "Charge of the Light Brigade." Justice Darling said "that the effect to him was like Demosthenes with his mouth full of pebbles." Dr. Charles Santly said "that the illustrations given during the trial were not those of a singing voice. They were mere coarse, gro-tesque noises. They were more like what one would expect to hear in a Zoological Garden than in concert rooms

"Mr. Franklin Clive differed from the plaintiff in barring the voice from its access to the cavities in the head and at the back of the nose. It made the voice like the plaintiff's voice when he gave an instance of 'Come into the Garden, Maud,' what was called plummy or muffled. The effect of striving to get the full compass of the voice in all persons upon a single register would be called bawling, not singing; the sort of voice the costermonger uses in crying his wares. There was a method of pressing down the tongue with the handle of a silver spoon, but he would not expect a pupil to go on singing with the spoon in the mouth." Mr. Horspool, alas, lost his case

S the piano making us a race of "tone-deaf" musicians? Many enthusiasts in ear training maintain that this is the case. They claim that notwithstanding the hours that are devoted to practice, our pupils do not realize the music itself, but are intent upon merely pressing down the pianoforte keys represented by the symbols of musical notation. Take a young pupil to a concert of orchestral music. The wonderful tonal web is as unintelligible as an equation in differential calculus. Time passes and the pupil studies. At last he is able to perform, let us say, a Beethoven Sonata, a Chopin Nocturne and a Bach Fugue. He goes to an orchestral concert again, but, as far as recognizing any melodic, harmonic or rhythmic distinctions, he is as much at sea as he was when he heard similar music as a child. has never been taught to listen intelligently. He may have been taught to analyze passages printed in the accepted musical notation. That was 'eye analysis" and is very necessary and important. Still more important, however, is "ear analysis and if he has not been taught this he has never had a complete musical education.

Mr. Harold Bauer, Mr. William Sherwood, Mr. Jaraslow de Zielinski, Mr. Perles Jervis and many other well-known teachers have been good enough to let The Etune have their views upon the subject for this issue. Such advice is invaluable for the thinking teachers of our country and we sincerely trust that this issue will be carefully preserved if only for this particular feature. Should any of our readers care to communicate their own views to us we will endeavor to give them publicity in our "Letters from Keaders" department, if space permits.

E hear a great deal these days about the wonderful advance of music in America. The proofs of this development have ofttimes been wanting. Some contend that the advance is merely an exotic growth that has blossomed out here and there in fervid and artificial admiration for Reger, Strauss, Elgar and Debussy, It has not reached, they claim, the great mass of the American people-a people who still delight in "ragtime" and other vulgar forms of musical ex pression. One of the most significant proofs of the great musical advance that we have yet seen is to be found in the following numbers, which were taken from a concert program, given by a really excellent and comprehensive band of brass instruments: "Tannhauser Overture, Wagner; Rienzi Overture, Wagner; William Tell Overture, Rossini; Overture, Tschaikowsky; Rosamunde Overture. Schubert." The numbers were given as we have said by a capable body of musicians, ably conducted. The audience was evidently much pleased, as the applause was pronounced. Now the unusual thing about this concert was that it was not given before an audience of musical enthusiasts at Carnegie Hall, nor at Mendelssohn Hall, but at Madison Square Garden, at the circus.

No form of amusement is so popular in America as the circus. The audiences it draws come from all classes and the program we have given is selected from the programs that will be used in all cities of the Union. Not all of these famous master-

pieces will be given at each performance, but at least some one will. The circus management can nardly be credited with a desire to raise the musical taste of the country for educational reasons. It has put these excellent numbers upon its programs simply because it knows that the popular audiences of America not only like music of this kind, but demand it. The late Phineas Taylor Barnum revealed in his interesting autobiography how thoroughly he realized the necessity of giving the people what they wanted. If they wanted Jenny Lind Barnum provided Jenny Lind, at fabulous prices; it they wanted a woolly horse, Barnum provided the woolly horse, even if he was obliged to stick on the wool. Incidentally, Barnum was an educator, for he transported a really remarkable zoological collec-tion about the country and afforded our fathers a means of becoming acquainted with many rare species of the animal kingdom at a time when zoological parks were almost unknown. Barnum is dead, but the principle of giving the people what they demand, remains. Of course, the circus is not yet a Gewandhaus concert, but masterpieces upon the program are the straws which point to a very significant wind in the musical development of

THEN Adelina Patti was asked how she had retained her almost miraculous youth long after the age when the physical charms of the springtime of life desert the average woman, she "I have kept my temper. No woman can remain young who often loses her temper. This has a special message for some teachers and also some students. We have seen teachers go into a veritable rage, stamp about the room, clench their teeth, chastise the atmosphere with their fists and actually shout and scream. What was all this about? The poor little pupil had failed to play some one note correctly. The teacher, no doubt, thought that this was the most effective way of correcting the mistake, so that the pupil would not be likely to make it again. But a "temper" does only one thing. It leads to a loss of that very control which the teacher must have to secure successful results. A "temper" always makes its victim appear small in the eyes of others. It is rarely forgotten and indicates that its unfortunate possessor is lacking in judgment and self-control. Do not try to run your pupils. The days of running things ("bossing"), are over. It is far better to lead, to help, to give your best, not your worst. It never pays to be irascible

ANY teachers and students often wonder why certain desired prizes in life go, apparent without effort, to others no more deserving than themselves. Careful reflection will often reveal that confidence plays an essential part in winning success. The teacher who is not confident that she can do the work that her patrons will demand of her is not the teacher who will inspire them to be lieve she is capable. Do not doubt yourself if you want to succeed in music. Measure your ability and if you are convinced that you can do a thing go ahead as if you had always done it and simply didn't know how to fail. A writer in The Nautilus tells a pertinent story of a New York business house that hung out a card reading "Boy Wanted"

"Many applicants came, none of whom seemed to be just the kind of boy the firm was looking for. 'At last a brisk-looking lad entered with the card under his arm. 'What are you doing with that card?' asked the man in charge. 'Why, I'm the

boy,' was the reply, 'so I just brought the card in.' And it is recorded that that boy got the place."

HERR MAX BRUCH, who is just seventy, spoke in pathetic terms to an interviewer at Leipzig. "This is the desk at which I composed my G minor concerto forty years ago. Then I was young, unknown, without honors and offices, but I had ideas. Now I am old, overwhelmed with honors and offices, but I have no more ideas. The former state is the better. My thoughts won't flow any more. I teach a class of pupils at the Meisterschule and correct their compositions and make suggestions, but I do not attempt any more new creations." Questioned as to living composers, Bruch declared that a state of musical anarchy had been reached, and that a reaction must soon set in. Wagner's principles, in some respects. were wrong, and much that he wrote will not stand the test of time. Bruch being unknown and in want of money, sold his G minor concerto for \$270.00. and has never received anything further.

# The Child Who Can't

By CHAS, A. FISHER

THERE are such children-children who really can't; not necessarily devoid of talent, of ear and love for music, but, simply unable to grasp the plainest elementary musical problems. Some even have difficulty in grasping as simple an illustration as that of the orange, resorted to in the case of very young pupils to make clear to them the mystery of musical time. The orange is cut in half-that illustrates the two half notes (or rests) in a whole 44 measure; then the halves are halved, and so on, until even the complex relation of a sixteenth fragment to the whole is made apparent. That's about as far as they get, at that stage. Thirty-seconds and sixty-fourths come later. The efficacy of this mode of demonstrandum ad oculos may be largely due to anticipatory pleasure at the prospect of putting the subdivisions of the orange to more easily comprehensible uses, at the close of the lesson. Be this as it may, many teachers are doubtless ready to testify to the satisfying results obtainable by this eimple expedient.

It is not to be wondered at that occasionally even a child more than usually gifted with the art sense (the art longing, if you choose) should experience great difficulty in grasping the ordinary fundamentals of musical arithmetic; artistic temperament often goes with a conspicuous lack of the mathematical faculty. Yet it is to be suspected that—barring rarely exceptional cases—such children belong in reality to that far more numerous class of pupils who merely think they can't.

Concentration of mind is not easy to acquire. The child-mind wanders-finds it almost impossible to apply itself wholly to any one particular phase of a subject for any considerable length of time-and the greater the naive, spontaneous appreciation of beauty in art, the less the child's inclination to bother with formal detail. While life is still so full of "The Glory and the Dream," who wants to apply himself to the mastery of tedious constructive for-

Application and perseverance are synonymous with patience, and the most impatient creature under the sun is a child. The acquisition of anything desirable in this world calls for so much incidental, unavoidable drudgery that a great deal of our education will forever remain what it always has been: to learn, little by little, to perform with a more cheerful grace things which are laborious, distasteful-in a word, irksome. The difficulty is not incompatible with a talent for art, nor is it confined to the very voting

The writer recollects the case of a charming child of fourteen, intelligent-mentally much above the average-who one day, in a spasm of confidence, burst out with: "Oh, all I care for in this world is good eating and good poetry!" The practical problems in her music study had always been irksome stumbling blocks. It is the specially endowed who are frequently least inclined to learn how to apply themselves with judicious perseverance.

To rivet the attention of the pupil is the beginning of all instruction; and the next thing in order is to gradually induce the child to accept the inevitable: the onus of problems, continually presenting themselves for solution, a solution not to be reached "on the rush"-problems that must be patiently laid aside for to-day as uncomprehended (seemingly incomprehensible), to be taken up tomorrow-and next week, and next month-until comprehended. To rivet the attention the old-fashioned German method was a box on the ear or a rap on the knuckles—a plan that never failed to accomplish its immediate object; it did really recall the wandering mind of the young cherub to the practical business in hand. That method has become obsolete-the writer by no means purposes to advocate its readoption. There are many ways of awakening interest in a child without rapping it over the knuckles with a lead pencil, as every thoughtful teacher knows. To enumerate, formulate and label all these various ways and means-if it were possible-would still leave us pretty much where we are, if the pur-

pose to be attained thereby be to assist in making teachers more competent; for teachers, like poets and composers, are not made-they are born.

#### Persistent Elementary Instruction.

As to the next important step in order, namely, that there are practical problems continually pre-senting themselves for solution along the journey to achievement—that the road up Parnassus is beset with thorns and thistles, which each one must perseveringly, laboriously root up and cast out of his path for himself-until the mind is sufficiently developed to grasp this inexorable sine qua non, there will scarcely be found any other way for it than the good, old-fashioned plan of persistently drumming the fundamentals in. Where the pupil persists in reiterating "I can't!" there is nothing left for the teacher but to insist—and keep on insisting—that there is no such word as "can't" in the dictionary unless it be without the apostrophe. That remark was the best thing the taciturn General Grant ever uttered.

There is entirely too much impressionism in the study of music. It has crept in from the so-called Fine Arts, and its effects cannot but be detrimental. To what vagaries it may lead is evidenced by the 'method" of instruction promulgated by that itinerant professor who, some years ago, undertook a regular pedagogic—piano—lecture tour, in the course of which she sought to impress upon embryo performers that the only way to learn to play the piano was to have a beautiful soul. Nothing else whatever is supposed to be needed, according to this rhapsodical modus operandi for mastering sonatas and concertos with grand orchestra.

In the matter of art it does sometimes seem that a great many respectable and intelligent people have tendency to become children again, long before the generally accepted period of actual second childhood sets in; misled by this vague fancy that artistic attainment is possible by simply permitting the mind to go mooning ecstatically about in a condition of effortless receptivity, they actually delude them-selves into the puerile belief that such trivial obstacles as may be encountered in the shape of practical problems will joyfully vanish into thin air before their æsthetic soulfulness.

Nothing worth the having at all is to be gotten at easily. To do, to overcome, to attain-all this is difficult. To learn how to think is considerable of a hardship for most of us. It is not to be expected that the general run of young pupils will take kindly to this principle; yet, sooner or later, they must be made to understand that there is no escape from the implacable necessity of effort—yea, of endlessly re-peated effort—until, according to Plato, the very exercise of the intellect becomes, in itself, a pleasure.

A pianist of ability, now prominently before the public in the capacity of accompanist, acknowledged not long ago that no degree of accomplishment would ever have crowned her studies but for the persistence with which the practical problems were laboriously pounded and thumped into her, in early childhood, amid, and in spite of, tears and pro-testations. An ancient classic proverb tells us: "The roots of learning are indeed bitter, but the fruits are passing sweet."

The writer will always remember the case of a young man (an amateur of acknowledged practical accomplishment on the piano) whom he met years ago on the Pacific Coast. The father of the young man (himself a fine amateur musician) was at one time a wealthy and influential merchant in one of our large Eastern cities. The most commodious room in his family mansion had been planned for a concert hall, and great musical celebrities were constantly entertained by the merchant, as they lingered in the city on their concert tours. The boy, an obstinate youngster, never at any time took kindly to the drudgery of acquirement. The father, however, not only insisted on his having piano instruction of the best, but wisely aided and supported them.-Marchesi in "Ten Singing Lessons."

the teacher by himself seeing to it that the boy did his daily practice.

Every day, after luncheon, the busy merchant would light his cigar and, while pretending to read his paper, would sit for an hour and a half in that music room, until his son had gotten his piano lesson. When the boy was fourteen years old his father took him to Germany to complete his general education, likewise engaging for him there a first-class piano teacher and arranging for a competent person in the German college town to assume the irksome duty of monitor. The father returned to his business in America, exacting monthly reports of his son's musical advancement, just as strictly as he insisted on the regular monthly reports of the boy's general progress at college.

Later in life, the young man was compelled, for time, to resort to the piano as a means of gaining a livelihood. But he was competent. There was not anything he could not play at sight. Yet he candidly acknowledged that he had never had any great love for music, nor any particular art talent.

#### A German Custom

Something more than a half century ago there was still in vogue throughout Germany what was known as the Stadimusickus-a professional musician, to whom was accorded by legal enactment the monopoly of all orchestral musical engagements in his bailiwick. Boys with musical talent were articled to him, served their time (like apprentices in a trade), were elevated to the status of journeyman musician, and finally went forth into the world, more or less thoroughly grounded not only in the practical manipulation of several orchestral instruments, but in many cases with considerable knowledge of theory, harmony, etc. The young apprentice was not only forced to submit to the most rigorous discipline in his studies and in his tasks-playing at concerts, balls, parties, serenades, in the church (upon occasion) and what not-but was frequently obliged to vary his professional duties by assisting the Frau Stadtmusickus in the kitchen. A number of the most thorough, practical, useful musicians that ever came to America emanated from these schools: to mention but one notable example: Carl Zerrahn, the well-known veteran of the profession

#### Compelling Obedience.

The writer was informed, years ago, by a "journeyman-musician" from one of these institutions, of the peculiar means applied by a certain Stadtmusikus to compel his young violin apprentices to hold the eft elbow close to the body. Some awkward young fellow, when repeated admonitions (or blows with the master's fiddlebow) had failed to elicit the proper degree of compliance with the regulations, had a china plate put under his left arm. The lesson then proceeded, and for every plate the student allowed to fall to destruction, the retail price of the piece of crockery was charged up against him. All these youngsters learned to hold their fiddles correctly.

The opinion has been expressed by many teachers of eminence that only such children as show exceptional talent, will-power and application, should be permitted to devote any great amount of time to the study of music, leaving the rank and file to content themselves with becoming appreciative listeners. This view of the case may appear rather extreme; and yet isn't that all that the study of music actually amounts to-as it is-for the great majority of the merely relatively apt and comparatively diligent? Even at that-isn't it worth the trouble, the time and the expense?

#### SINGING.

As I exalt melody I presume that I shall be reproached with being blind to progress, and with "old fogyism;" the reproach withal is unmerited. I love and honor Wagner's noble instrumental music; bow to his genius and marvel at the great works he has brought forth; song, the bel canto, however, he has not only neglected, but has dealt a heavy blow by setting singers and their throats too gigantic tasks. I pity the vocalists when I note in listening, that the singers have to struggle against physical difficulties that the music and a too noisy orchestra impose upon them; I pity those that fall in the fray and must abandon a career made impossible for

# Some Eccentricities of Musical Genius

By LORNA GILL

usually a morbid condition. It is no new theory, despite the writings of Lombroso and Nordau, but was the theme of the lectures and writings of the ancient philosophers. Seneca taught that there was no great genius without a tincture of madness. Diderot and Lamartine speak of the mental disease called genius, and everybody knows Dryden's

#### "Great wits are sure to madness near allied, And thin partitions do their bounds divide."

If eccentricity is so commonly associated with genius in general, how much more so has it not been in regard to the musical genius. The latter long has been considered but another name for queerness and for countless vagaries. Music being the most emotional of the arts, the composer is a more sensitive instrument than the wind-swept æolian harp-joy, sorrow, pleasure, pain, affecting his peculiar organ-ization with an intensity little understood by the average person of calm, even temperament. Trifling emotional disturbances that would pass and leave no trace upon the latter are magnified in the musical temperament into moments either of hysterical joy or develop into serious tragedies.

Biographies are laden with records of these extremes of emotion, so common a characteristic of the musical genius. Schumann passed rapidly from wild exhilaration to morbid depression. Berlioz ran the entire gamut of emotions in twenty-four hours. Chopin describes himself as "in all the world like the E string of a violin." Wagner rivalled the kaleidoscope in the variety and limitless changes of mood. It is, however, during the creative period, with its

accompanying irritability and abstraction of mind, that the eccentricities of the composer are most marked. Keen susceptibility to external influences was felt by many of the greatest composers at this time. Gluck wrote best amidst scenes of rural beauty, so it was his custom to have his piano moved into a field, a bottle of champagne placed at his right hand, and the muses would bring inspiration as never before.

When Haydn wished to compose he dressed in his best clothes, freshly powdered his wig and put on the ring given him by Frederick II, without which he said he had not an idea in his head. That most elegant of composers, Chopin, could work only in the most luxuriantly furnished apartments—walls hung with art treasures, floors covered with rich carpets, the scent of violets in the air, dim shaded lights-this was the atmosphere in which were cut those gems of the pianistic art. Neither was there anything of the long-haired or down-at-heels mu-sician about him. A dandy in dress, he wore velvet waistcoats and was very correct as to cravats, stude and canes

Writing from Paris to a friend he says: "To-day I gave five lessons; you will think I am amassing a fortune, but the inevitable cabriolet and white gloves almost consume the earnings."

#### Wagner's Peculiarities

If Chopin was elegant in his tastes, Wagner was the sybarite, both in personal adornment and in the sumptuous and Oriental richness of his surroundings. "Many things," he said, "had to cooperate in me in order to produce the necessary art mood. I wasted much money on one or the other requirements of Only one form of his extravagance was his taste for gorgeous house gowns of crimson satin or velvet or other rich stuffs-made by a Viennese dressmaker to whom he sent the materials and elaborate designs and in return received ridiculous

#### Rubinstein's Careleseness

In strong contrast to these lovers of the elegant and gorgeous was the carelessness of Rubinstein.

[Numerous takes are told of the eccentricties of famous employers and performers. Destities many of these stories are without foundation but substantiated only by some very many the performers. The performers are stories as a considerable of the performers are stories as a considerable of the performers are the performers. On one occasion, having come from Ireland waters—This Euros. I see that allowed his reven locks to grow to an authoritie and have been according to the performers and the performers are the performers to a hairdresser. The latter asked him if he would have much taken off. Rubinstein answering in the negative, the barber ventured the remark: "I would really advise you to have a great deal taken off unless you wish to be taken for one of those German

No musician was ever less the exquisite than Rubinstein. He wore broadcloth with a nap on it, such as parsons wore fifty years ago. He always wore a soft felt hat, the more battered and dis reputable it became the fonder he grew of it. He was so shabby that on entering a first-class railroad carriage the guards would be loath invariably to let him pass until they had taken a good look at his ticket. When he was in good spirits he could be the soul of geniality, but was simply a demon when in bad humor. Woe to the poor pupil who came to him when he was in the latter mood,

If he had the misfortune to play a wrong note, Rubinstein would push him off the stool, shriek, as he flung his finger on the correct note with tragic force: "That note is worth your life and more"

Like most of the great composers, he was subject to periods of depression, and at such times was very taciturn. In such a mood he visited a Glasgow musical critic. Midnight was long past, but Rubinstein still sat silently smoking cigarettes, replying only in monosyllables to the questions of his host. After a silence of half an hour, Mr. Stille asked: "Do you like Beethoven?" Rubinstein, taking a puff of his cigarette, said: "Beethoven is good." other half hour passes in silence, "Do you like Wagner?" Rubinstein, throwing away his cigarette with vehemence, answers: "Wagner is not good," Then, rising to leave, he says: "Thank you for the charming conversation we have had together."

A similar story is told of Schumann, who was always a strangely reticent being. He went to visit his friend, Dorn, who tried to engage him in conversation, but at last gave up the effort, so the two friends sat gazing abstractedly at each other. Schumann finally arose and extended his hand to his friend, saying: "When I come to Cologne again, I shall call on you." "Do so," said Dorn, "and we shall have another opportunity of being mute and silent together." Schumann's was an extremely unbalanced and morbidly sensitive temperament, and when his mind finally gave way his mania consisted in hearing one note constantly ringing in his ears.

#### Happy Composers.

As we go through the long list of composers and read of their moods of depression, of their suicidal tendencies and their endings in insane asylums, it is refreshing to turn to a few of genial, happy tem-perament. Rossini, that writer of sprightly song, never needed to join a "Don't Worry Club." After the failure of one of his operas some of his friends went to his house to console him. Instead of finding him tearing his hair in discouragement, they heard him snoring lustily in bed. His indolence and his readiness with musical ideas were well known. Most of his composition was done in bed, but if by accident some of his manuscript fell on the floor. instead of rising to pick it up, would, with true musical activity, begin a new score. Haydn, too, was unfailing in good spirits, even though his unsympathetic wife used the scores of immortal symphonies for curl papers,

#### Beethoven's Moods.

If Beethoven was the first composer with a temperament, as we understand the word to-day, it is at least certain that he shook the world with the tremendous emotionality of his music, and no less

throw things about when anything irritated him. His domestic troubles pale into insignificance with our modern' servant question-such a record is his diary of their goings and comings! Finally he could get no one to stay with him but his long-suffering housekeeper, whom he called "Satanus"-po Satanus, at whose head were flung all distasteful dishes; all the eggs that were not fresh. She soon learned, however, to be a skillful dodger, first plante-the food on the table, then with center-rush movement, took to her heels for the door. Beethoven dismissed one cook in a rage because she told a lie, saying that a cook who could lie could not make a good soup.

Before setting up his own establishment Beethoven dined in various Vienna cases and here, too, his explosive temper was often displayed. One day, the waiter having brought the wrong dish, Beethoven seized the enormous platter of beef stew and threw it at his head. The waiter, shocked into immobility, stood with the gravy streaming down his face, presenting so ridiculous a figure that Beethoven burst into a loud guffaw.

A giant in his moods, the world shook with his laughter, and trembled at his anger. Nothing amused him more than playing jokes on souvenir hunters. A lady wished for a lock of the great tone poet's hair and besought her husband to procure it for her through a friend. Beethoven cut off a piece of a goat's beard and sent it to her. She was radiantly happy in the possession of her treasure until some kind friend made known the deception.

Toward the end of his life Beethoven could scarcely find an apartment in which to live, so no torious had he become as a lodger. It was not uncommon for him to be paying for four places at a time. In one apartment there was not sun enough; in another the water was impure; in another there was an irritating neighbor such as the nobleman, who persisted in making such low obeisances every time he met him that Beethoven took his traps and was off

He favored certain exposures:-In May, to be on the north side; in July, on the south. His peculiarities during the abstraction of composition made his a most undesirable tenant. He walked the floor stamping his feet and clapping his hands to beat time, singing in a loud voice, and at frequent inter vals stopping to pour water over his head and hands too much absorbed to care whether it flowed on the floor or flooded the room underneath. Beethove retained his aggressive personality to the very me ment of his death. He had been considered dea for some time, when a terrific storm arose of hai and snow, quickly followed by lightning and thunde At a tremendous clap of the latter Beethoven su denly sat up in bed, shook his fist at the angry sl and fell back, dead,

#### Handel's Idiosyncracies.

Another composer of passionate temper wa Handel. Upon one occasion the famous sopran Signora Cuzzoni, refused to sing an aria in "Otho because she did not like it. The enraged composed turned upon her and said: "I know, madame, the you are a devil, but I will let you see that I am Beelzebub, the prince of devils." Suiting the action to the word, he seized madame around the waist rushed with her to the window, saying that he would throw her out if he did not sing. Terrified at his fury, she consented and made a great hit with the aria. It is rather disillusioning to read that the composer of the heavenly oratorio, "The Messiah," was the possessor of a huge appetite, so much so that ordinarily we find him ordering meals for three, but when feeling hungry, for five.

Of all the amusing and unique accounts of the marital affairs of genius, that of Tschaikowsky's bears off the palm. Very morbid in his dislike for women, his friends, nevertheless, advised marriage. When Antonnia, who had secretly loved him for years, told him she intended to study at the conservatory, he said: "It were better that you married." After years of fruitless church going and novenas to Saint Joseph to give her the husband she desired, she decided, at last, to help her timid friend, and so wrote, proposing marriage. His answer contained only praise for her literary style. Later he called to ask her for a few days' grace to think the matter over, and at the expiration of that time he returned to say that as she was the only woman who had ever pleased him he had a proposition to make, to tremendous emotionality of this finance, to the personal most shock the personality of the personal most shock the personality of his friends. They were no mildly would consent to marry her. For answer, she three quivering affairs. It was mere juggling for him to her arms passionately about his neck, but he hastily

leave of absence. On his reappearance they were married, on July 27th, 1877. After six weeks of marriage he had taken so violent a dislike to his bride that everything she did annoyed him, even to the color of her gowns—but who could blame him, when she wore vellow with a coral necklace! Six weeks of uninterrupted married life was enough for him, so he left his bride on the pretence of taking a water cure. He returned soon, however, only to leave almost immediately on an ostensible business trip. His unsuspecting wife went to the railroad station, where he took leave of her like an intoxicated man. After embracing her several times, he cated man. After embracing ner several times, he pushed her away suddenly, saying: "Now go, and God be with you." So ended this merry farce. It was only after his death, when his will was read, that it became known, except to one or two friends, that he had ever been married.

#### PIANO HINTS TO YOUNG STUDENTS.

BY CHARLES E. WATT.

Don't be too ready with excuses—don't say you were "tired" or "ill" or that you "just didn't feel

It is said on good authority that there is not one person out of a thousand that is perfectly well at any time—everybody "feels badly" much of the time. Then, why give up to it? Unless you are really ill it won't hurt you to keep on with your work just the same, even if you don't quite have the inclination.

If you could be in the studio of any prominent teacher just one day and notice how many of the pupils say that they are not "feeling well," or that they "haven't a good lesson because they have not been well," you would very soon cut the remark from your vocabulary, and when you were really ill you would send a doctor's certificate to prove it.

Don't say "it it too hot" to work; or. "it is so cold, I just can't do anything." Remember, there are only three hundred and sixty-five days in each year, and that only a few of them are perfect daysthe others count up just the same, and whether you use them or waste them, they add up the years all too soon, and your opportunities fly with the

If someone is sick in your home, go to a neigh-bor's for your practice. If you have a hurt on your right hand-practice the usual time with your left hand alone. Heaven knows you need it!

If "company" comes-send them into another room while you practice. If the neighbors object to your work ask them to move.

Don't be a baby! practice faithfully even in the face of great discouragement. It is said that the greatest woman pianist in Chicago practiced all y on the sidewalk in front of her home, which was burned down in the great Chicago fire, because she couldn't find anywhere else to go, and she resed to lose even so fateful a day as that. Verily, she has her reward!

You can be a nne planist if you wish, but you must not be so ready with your excuses either to yourself or to your teacher.

Be courageous!-High School Life.

your opportunity.

#### HELPS FOR YOUNG TEACHERS.

First, feel thoroughly prepared; next, sure of yourself-but nor self-conscious; next, be yourselfperfectly natural-do your best for your pupils and YOURSELF.

Do not allow your pupils to discover that you feel "this is your first year."

Forget yourself, but not your conscience Be enterprising, be enthusiastic, profit by your own mistakes as soon as you discover them, always true to yourself and your art-remember this is

Music is nearest at hand, the most orderly, the most delicate and the most perfect of all bodily pleasures; it is also the only one which is equally helpful to all ages of man-helpful from the nurse's song to her infant, to the music unheard of others which often, if not most frequently, haunts the death

WHATEVER the relations of music it will never cease to be the noblest and purest of arts .- Richard

bed of pure and innocent spirits.-Ruskin.

#### fled. A week later he returned to beg for a week's MUSICAL OPINIONS FROM OLD WORLD SOURCES.

BY ARTHUR ELSON.

In the latest number of Die Musik, which is devoted wholly to Beethoven, Dr. J. Meinock makes an interesting attempt to trace the influence of that composer's deafness and heart trouble in his music The dear and hard of hearing are forced chiefly to impressions of sight, which narrow their world of thought the writer states; but it may be doubted whether deaf musicians are so wholly limited by their ailment. Music is not a matter of the ear, but of the brain, and musicians are trained to think in tones, just as artists may imagine beautiful scenes before putting them on canvas. So Beethoven's power of composing was probably not impaired in any great degree. It is likely, however, that he did hear certain subjective or imaginary rumblings of sound, and Dr. Meinock suggests that these may be pictured in the slow movement of the seventh

The effects of Beethoven's deafness are rather to be noted in the necessary change of his disposition. The loss of social intercourse is apt to produce a melancholy that is always accompanied by suspicion and sensitiveness, and may even drive the sufferer to suicide. These feelings are to be found in nearly all of Beethoven's letters and compositions written after 1800. That he rose above them is a proof of the grandeur of his own personal nature. We find this combat of moods grandly portrayed in the fifth symphony; the five last and greatest sonatas—"veiled symphonies" they may well be called-begin in doubt, but end in triumph, while

the ninth symphony closes in glorious aspiration. It is very probable that Beethoven, like other deaf ersons, could hear the sounds of heart and pulse. His tempo marks are almost always within the range of the human pulse-sixty to eighty per minute. But hardening of the arteries set in, with irregular action of the heart, and after this his tempi became more variable. According to Dr. Meinock, this has fully as much effect as the deafness on

#### Opera in Berlin.

August Spanuth, in the Signaic, attacks the problem of the opera repertoire in Berlin, showing that even the German capital is open to criticism in this field. We had supposed that only in America was the public stinted in opera, and that foreign capitals revelled in everything new and good in the operatic world. But it seems that the Intendant in Berlin is opposed to the modern school, and favors the older styles "Salome," to be sure, received more performances in Berlin than elsewhere, but in general it seems that living German composers receive poorer treatment than foreigners. Political influence may be responsible, the same influence, perhaps, that gave the libretto of "Roland of Berlin" to an Italian composer. The special occasion that aroused the reviewer's ire was a gorgeous performance of the "Huguenots," with great historic detail.

Another work of the past that came to life was Verdi's "Masked Ball," with its fearful and wonderful scenes of Colonial Boston, which had a revival at the Berlin Comic Opera. The "Huguenots," at least, is a tour de force of much grandeur, but this is merely a curiosity from the days when opera was merely vocal display-vow et practerea nihil. It has always seemed to the present writer that operatic music should be good enough to receive some commendation for its own sake on the concert stage. It does not necessarily follow that a great composer can always write a good opera-Schumann, Schubert and Mendelssohn, for instance, lacked the dramatic touch necessary. But on the other hand the opera composer who relies merely on vocal and scenic effects, and writes only meretricious tunes, is no true musician. The combat of the past half century was waged over Wagner; but many others have written good music-Bizet, Gounod in part, Mascagni and Leoncavallo in single masterpieces, Goldmark, Humperdinck, Massenet, and many others.

An English paper was recently kind enough to give suggestions for the making of opera plots. Evidently well-meant, they might be boiled down and altered slightly as follows:

"Take one hero, preferably with tenor voice, and garnish well with misfortune and trouble. Add one trying to gain it; but I do not think that I shall either illain, mix well, and pour on a heroine. Allow to raise myself or lower myself in your estimation, alsimmer some time, then add one chorus—a fresh one though I do sing my own praises, for there is mutual preferred, but stale ones are often used. Serve hot, sympathy between us. - Frederic Chabin.

with plenty of pepper and spice." Speaking seriously, an opera plot should certainly have, among other good qualities, simplicity in its main ideas, strong contrasts of characters, good climaxes clearly worked up, and perhaps a judicious amount of pageantry and display; but it was hardly necessary for our English friend to tell us so.

#### Musical Grievances in the Fatherland.

In the Musikalisches Wochenblatt, Siegmund von Hauseggar unburdens himself on the subject of the Allgemeine Deutsche Musikverband, or musical union of the Fatherland. The well-known conductor-composer tries to be fair to both sides, and finds the usual merits and defects. The hard work and poor pay of musicians are evils that the union does well in attempting to remedy. On the other hand, the organization falls into the usual fatuous error of holding all members equal in the eyes of the directors, no matter what their quality may be. We should never think of letting a class B golfer enter a class A tournament, nor put a 2.45 trotter into a 2.10 sweepstakes. The union ought to take a lesson from the Irishman's definition of equality-that one man is as good as another, and perhaps a great deal better-and divide its members into several grades. At present it treats music (or maltreats it) much as our Western States of cruder days used to treat literature, when they advertised, "Book, 50c.," without paying attention to the title. The claim of the German organization, that the society's interests should take precedence of artistic ones, is certainly demoralizing to art.

#### Hungarian Folk-Song.

Dr. Berthold Fabo's new work on the development of the Hungarian folk-song covers in thorough fashion a field that had not been well explored before its appearance. The primitive forms are taken up first, including children's songs, jingles, beggars' songs, dance songs and others. The influence of the church is traced, also that of neighboring Slavonic races, and the work brought through the modern epoch, with many illustrations from the present time. The music of Hungary has influenced many great composers, from the German, Schubert, to its own Liszt. Its striking character is due in part to the peculiar formation of the Hungarian scale, which is like our harmonic minor with an extra augmented second-A, B, C, D#, E, F, G#, A. But the passion and spirit of the Gypsy music, with its gloomy Sassan and fiery Friska, has a weird charm that few musicians can resist. The work is evidently valuable enough for an early translation.

#### General Notes.

In the Mercure Musical, Henri Collet treats of modern Spanish music. The chief form is the Zarzuela, a bright and popular species of light opera. Caballero, Marques and Chopi are named as leading composers in this form. There is also the Chico, a more or less vulgar farce. Neither form, according M. Collet, exerts any good influence on music The songs of Spain he divides into two main classes -religious music and dance-songs.

In Paris, "Le Sacrifice d'Isaac," a new oratorio by Mouquet, has won considerable success. The com-poser, a Prix de Rome holder, has been known in America by an excellent flute sonata, "Le Flute de Pan." The present work demands piano, harmonium and small orchestra, as well as voices. Among its special points are an excellent introductory chorus of Shepherds, a suave andantino, sung to Abraham by the angel, and a good final chorus. The work avoids the extremes of modern radicalism.

The death of Clara Novello (Countess Gigliucci). the former English soprano, brings back the era of the English musical Renaissance. In her long life of 90 years she enjoyed the friendship of Men-delssohn, Charles Lamb and many other notabilities. Hers was the era when Rubinstein and Dvořák could sneer at her country's progress and say, "The English do not love music; they respect it." But she lived to see Elgar applauded, not only on British soil, but in Germany and America as well.

"Mendelssohn and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously."—Marmontel.

PEOPLE often lose the good opinion of others by

How Schubert, Haydn, Raff, Wagner, Elgar and Others Taught Themselves. Practical Advice for Students who are Forced to Carve Out their Own Careers
Without the Assistance of a Teacher

By LOUIS C. ELSON

the influence of some one teacher who has guided and directed the early studies and built a sure foundation for subsequent developments. Thus, Bach owes much to his elder brother; Mozart, to his father; Beethoven, to Neefe; Chopin, to Elsner; Rubinstein, to Villoing It will be noticed that the teachers. in these instances (and in many others that could be named), were by no means world-famous, although their pupils became so

At some part of the study the genius of the pupil must have exerted itself and developed its own ideas with an originality which did not come from the

This important fact in musical history leads us to investigate what the minimum of guidance to a thoroughly musical nature may be. Here, too, the biographies of the masters afford much interesting information, and the result of an examination into this field cannot but be encouraging to many a talented reader of THE ETIDE who is thrown largely upon his own resources in his opening career, who is obliged to rely in some degree upon self-instruction.

#### The Famous Case of Schubert.

Schubert was almost entirely self-taught. Choirmaster Holzer, of the Viennese suburb of Lichtenthal, who endeavored to help him in his earliest stages, exclaimed "He seems to know everything in music even before it is explained to him!" When subsequently Schubert entered the Konvict-Schule in Vienna (not a "Convict School," as it has been oddly translated, but an institution connected with the Im perial choir), the eminent Salieri could have done much for him, but contented himself with giving a

little advice regarding the choice of texts for songs. Schubert achieved his mastery of music almost without any instructions, yet he evidently regretted this, for the last act of his life before his fatal illness was to arrange with Sechter for lessons in counterpoint. The hours were set, the terms arranged, the very instruction book agreed upon, but Schubert died days after-a self-taught master to the end.

Haydn also taught himself. The miserable and careless instruction given by Renter, in Vienna, must count for nothing. Afterwards, when he brushed Parnora's clothes and accompanied his vocal pupils upon spinet or piano (his detractors were not altogether wrong when they called him "Parpora's bootblack"), that master gave him occasional advice in music, but nothing that could be called regular instruction. We shall see, a little later on, what Haydn's chief method of self-instruction was.

#### How Raff Succeeded.

Raff was another of the composers who forced his way into music unaided. He was of a most intel-lectual nature, and had taken prizes in Latin, mathematics and German, in his youth. His poverty forced him into school-teaching, and fifty years ago the position of the average German school-teacher was the most pathetic of "shabby-genteel" occupations. But he bravely continued a course of selfinstruction in composition and finally sent some of his works to Mendelssohn, with the result that the latter introduced him to the publishing firm of Breitkopf & Härtel, who brought out his earliest works. Of some of these ("Trois Pieces Caracteristiques" for pianoforte, Op. 2), Schumann wrote: "There is something in them which points to a future for the composer,'

The fact of occasional regret at lack of early systematic instruction, as displayed by Schubert, is also found in the career of Schumann. This master was not self-taught, but in one branch of study he refused, in his early days, to take any instruction. He held that, in harmony, any good musician could avoid errors instinctively, and he, therefore, in spite of the advice of Friederich Wieck, declined to "waste his time" upon this study.

Later in his life, when an attempt to artificially force his technical development had lamed his hand. when he was forced to become a composer instead of a pianist, he took lessons in composition from Hein-

In most of the lives of the great masters we find early studies (when he was already an adult) in plain four-part harmony, show the errors of a be-ginner. He revised much of his work after he had studied the theoretical branches that he once held

#### Dvořák's Error.

It sometimes happens, with those who are selftaught, that they venture beyond their depth and make quaint errors. This was the case, for example, with the young Dvořák, who attempted to write a polka for orchestra before he had studied scoring. He wrote his clarionettes in the key of the composition, not knowing that the B-flat clarionette sounds in a different key from that written (a tone deeper), with the result that his dance went on in two different keys at the same time, with an effect that must have resembled the battle-scene in Strauss "Heldenleben," without so much reason for its dissonance.

#### Self-Taught Performers.

The above list of self-taught musicians is made up of composers only, but there are also instances of performers achieving a good degree of skill in technique without extraneous aid. Wachtel, the tenor, was able to appear in an operatic solo before he had taken vocal lessons. Frederic Archer, the celebrated organist, never took an organ lesson in his life, but studied the instrument by himself for

This leads us to examine what studies have aided these self-taught masters most. We generally find that they have made some other composer (through study of his works) practically their teacher. Haydn, for example, studied the works of Philipp Em. Bach, until they not only taught him the rondo form thoroughly, but gave him the first impulse toward that "classical sonata form" of which he is justly considered the father.

Routine work in an orchestra often forms a great part of the training of self-taught composers. Thus Haydn worked in the orchestra of Prince Esterhazy, and thus Elgar made his experiments with the orchestra of the insane asylum near Worcester. The experience that comes from practical orchestral work is often the most valuable of all to the composer or teacher

#### How Wagner Advanced.

But the composer whose career gives the most startling example of what can be done in music without a teacher is Wagner. When, as a mere child, he picked out Weber melodies on the piano, his step-father merely guessed: "What if he should have musical talent?" When, at a much later period, he became musically inclined through hearing Beethoven's symphonies, he became Beethoven-mad! He studied the scores of the master constantly, he played them (very badly, on the piano), and he emorized them.

Therefore it is not quite exact to say that Wagner had no teacher: Beethoven was his teacher of harmony, counterpoint, musical form and orchestration: he, himself, presents this idea in his semi-autobiographical opera, "The Mastersingers of Nuremburg."

In this work he causes Walther von Stalzing (himself) to respond to the query of the Mastersingers as to who had taught him, with an account of his read ing an old book by the quiet Winter hearth, and learning therefrom the most wonderful poetry of Spring and Love, and he ends with a terse climax:

And Walther von der Vogelweide was my mas-Whereupon the narrow-minded Beckmesser retorts: "A good master enough, but he was dead!" Even so there are many who may not understand how Beethoven, dead long before, became the teacher of the twenty-year old enthusiast, Wagner, yet it is just this mode of teaching that the self-educating student must chiefly strive for. The tone masters still stand ready to instruct those who apply, without any pecuniary fee-a most renowned and reliable

Wagner had, to be sure, two other teachers, but their combined music lessons did not last a year, Gottlieb Müller was enough of a pedant to try to

Wagner's lessons from him ended with a violent explosion of temper and a parting with mutual disesteem. But Theodore Weinlig saw that he must guide, rather than drive, this fervid nature, and the nine months which Wagner spent with him were chiefly devoted to examining Mozart and other symmetrical writers, and at least comprehending even if not following them. Wagner always praised the method that Weinlig had followed. It may be added that Wagner's theoretical work was always tremendously in advance of his technical; he could not play any instrument well; and the same may be said of that other writer of monumental scores-Hector Berlioz.

#### Practical Advice to Students.

The lesson one can draw from such masters as those above described is that no musical genius, or even talent, need be discouraged at untoward surroundings. There may be no teacher at hand, no conservatory, no concerts within reach, and yet the path up Parnassus is not inaccessible. Much can be done alone, if it is absolutely necessary.

Such an isolated student has far more labor than the one placed in ordinary circumstances. The musical enthusiasm that comes from environment. from companionship, from competition and rivalry, he may not know. His lonely journey will re uire indomitable courage, but he can work out his own salvation in a manner somewhat like the following:

He can study his piano alone, at first paying great attention to position, that he does not have too many faults to correct when the longed-for teacher comes at last. He must wutch every pianist that he has

A simple book of Solfeggio might also be of the for he must aim early to have the written notes it an something to him even when not sounded.

Harmony can be studied at least in an elementary fashion, and it may be remembered that it is possible to teach this science by correspondence, if no teacher is at hand.

The musical forms can be studied from volunte of classical composers, beginning, lct us say, with some simple folk-song album, then going to Mell delssohn's "Songs Without Words," then Chopin's Polonaises, then Mozart's Sonatas, then Beethoven Finally, after reading up Counterpoint and Contipointal forms, Bach,

Musical history could be read, along with the studies, and, in place of musical companionship a musical periodical should be perused regularly

Studies of writing in the different clefs should company all this, and, when the use of the C lef (as alto, soprano and tenor clef) is mastered, practice in transposition should follow.

Score reading should then be taken up, beginning with string quartettes, and an effort should be made to play the orchestral scores on the piano.

#### A Good Teacher Always Desirable.

Much of this will be hard, very hard, but it can be accomplished. The self-taught pupil will probably always be a lame pianist, for this branch, more than the theoretical ones, requires the care of a teacher. One can sum up the answer to the ques tion: "Can, a self-taught person ever become a musician?" by citing the reply of Henry Ward Beecher (before the days of the Brooklyn bridge and tunnel) to a person who asked him: "Do you think a person who is not a member of a church can save his soul?"
The answer was: "Yes, a person may get from New York to Brooklyn by swimming, but it is safer, better and easier to take the ferry!"

What is gained inch by inch, with the hardest labor, with the constant risk of going astray, when studying alone, becomes a comparatively easy and much pleasanter task when guided by a teacher. One gain, however, may be credited to self-teaching; the student seldom forgets anything that he has conquered for himself.

It has been stated by some writers that the selftaught composer is more independent in thought than the one who only reflects the views of a teacher, and Wagner has been cited as an example of this. But the self-taught Raff was by no means a reformer, and all his works were along conventional lines. While, on the other hand, the composer who received a most careful musical training from childhood up, Richard Strauss, became the boldest of musical radicals. Therefore the view that selfeducation in music encourages, and regular study stifles, independence, is untenable.

a pianist, he took lessons in composition from frein-rich Dorn. He made most rapid progress, yet his turn this mountain torrent into a placid canal, and artists have, however, proved that even the lack of

regular tuition cannot keep a genius, or a persistent talent, from becoming a valuable musician. Yet they are, after all, only exceptions; exceptions that may put heart into a student who is forced to take the thorny and often sterile path of self-tuition, but exceptions that only prove the rule that the regular path is best, that it is much more normal to follow the clergyman's advice and "take the ferry!"

# HOW PUBLIC SCHOOL MUSIC SHOULD HELP THE PRIVATE MUSIC TEACHER.

BY H. D. WILKINS.

[There is a growing feeling among musical edu-cators that the musical work done in the public schools of our country could be so conducted that it might assist the work of the private teacher. In the class room the pupil may be made familiar with musical notation and may have ear-training exercises that will be of unquestionable value. things are difficult to teach to the individual, but at the same time they are so essential that no conscientious teacher in these days will think of omit-

ting them.—EDITOR.]
THE study of musical thinking (ear-training) beginning with a study of the scale, according to the movable "Do" system, and the later work in solfeggio, can be taught to better advantage in classes than to private pupils. It may safely be maintained that this work and the singing of part-music should form the course of public school instruction in music, while the special instruction as applied to any instrument or to the study of the art of singing should be left to the private teachers.

The public school instruction, including the fundamentals in scale study and rhythm, might extend through part-singing to a very high attainment of skill and knowledge on the part of pupils.

#### Normal Training.

Unfortunately there are but few teachers who are equipped to do this work, and there is no normal training school for music as for other branches, where music teachers might be trained as to the nature and extent of their duties. In only a few of the States is there a well defined policy on the part of the school authorities as to the course and standards of musical study in the public schools.

In one important city, during 1907, the musical superintendent, disregarding the fact that the school hildren had no fit preparation for such work, made an extensive study of musical form, analysis of works, biographies of composers, explanation of orchestral instruments, and other matters such as should remain beyond the scope of public school instruction.

In the course of the season this superintendent would order pupils who were taking lessons outside to study a piece by Mozart, Beethoven or Mendelssohn, regardless of the prerogative of the private teacher in the matter of selecting progressive, appropriate pieces and studies for each pupil. It is needless to say that this interference on the part of the public supervisor of music was the cause of anxiety, loss and perplexity to the private teachers, whose routine was thus interfered with. A child, for example, who had constructed a few scales, and was just beginning the study of pieces in the second or third grade, announced to her teacher that at the school she is required to study some piece by Beethoven, Mendelssohn or Chopin beyond her present capacity and ability.

It is needless to show that such a situation tends to make the pupil impatient of systematic effort and also presents a serious problem to the private teacher who desires to be thorough and progressive in her training of a pupil.

#### Arbitrary Interference.

Another director of school music recently returned from abroad, where she studied breath-management with the exterior muscles, under one or another of the Americans who have established themselves in Paris as vocal teachers. This director having studied voice production only after the artificial manner, viz: to take a breath of arbitrary length and then expend it mechanically without due regard to the purity or musical value of the tone, or the extent of the phrase. This teacher makes more a study of artificial breathing than of singing and dwells more upon the physical act of singing than upon the fundamentals of musical thought; such matters as scale relations, chords and melody are

not touched upon. Instead, the children, many of them with delicate voices, are marshaled forth in standing rows and put through severe exercises in deep and explosive breathing, raising the chest, rising on the toes while singing, closing the nostrils, and other similar exercises.

The private teacher of singing who may have to deal with one of these children will have to correct over-effort, shrillness, and other unmusical faults, and instead of finding his pupil mentally alive to musical tones and meanings, with a voice fresh naturas and unforced, he must spend his time and skill in undoing erroneous work and instilling the first ideas of tone, tune and time, all of which might be better studied with gentle voice at school.

#### Accepted Standards.

Private teachers as a rule are not in accord as to methods and standards of voice training, especially of the child-voice, but there has been a great improvement over former conditions on every hand. The boy-choir trainers in various parts of the country have shown and are continually illustrating what can be done for the child-voice. Mr. W. L. Tomlins, of Chicago, years ago achieved splendid, and, at the time, novel, results from his immense choruses of children's voices. His methods were in the highest degree scientific, for they were all adapted to develop in the children the traits of disposition and the habits of thought which lie back of good singing. The children in his classes were taught to he attentive, obedient, amiable, cheerful, aleit and sincere. In all these ways Mr. Tomlins sought to elicit from each child the truest, most sincere and natural voice possible to him. His success was most remarkable, and the sweetness, the volume, the spontaneity and the melodious perfection of his children's choirs were the wonder of the time.

At the present time, in every important city, will be found one or more boy choirs whose voices have been carefully treated. The boys most always have acquired facility in reading music. It may also be said in passing that the choirmasters the country over have plainly distanced all competitors as trainers not only of child-voices but also of adult choirs. Dr. Vogt, of the Toronto Mendelssohn Choir, and Mr. Wolle, of the Bethlehem Bach Choir, and many other eminent directors of the day are organistchoirmasters.

#### Present Needs.

The obvious need of the situation at present is to secure a uniform standard and curriculum of music study for all public schools.

The first care should be for the beginnings. The

elements of music should be taught from the very simplest forms. The chief aim should be to teach the student to think music, since the ability to think in tones is confessedly the great lack of all music students, both public and private of all grades, such a course of study could be amplified, extended on its own lines and the work conveniently graded, so as to answer the needs of scholars of all degrees of attainment. There should be complete avoidance of the artificial in the teaching of public school music Children do not need to learn anything about artificial breath-management in order to sing without injury to the voice. They can better be taught by precept and example not to force the voice, without going into the details of vocal mechanism.

On the other hand public school pupils can be taught at an early age to be artistic in their motives and work in music. They can learn to appreciate purity of tone, accuracy of intonation, and ease of voice-production, and above all the inner meaning of music. The highest results can only be attained by inculcating true ideas. In this way right thinking will result in right doing for all, both pupils and teachers.

"Mendelssohn's art also has estranged him from the present, however baroque it may sound, yet we venture to say that his works are too constantly beautiful to meet sufficient sympathy among those who have grown up in the modern trend of art and who long for glaring lights and deep shadows."—Carl Reinecke

THERE can be nothing more barren in the world than one idea springing from one idea, nourished by one idea and aiming at one idea; there can be nothing weaker than a conflagration of countless ideas, having no common centre, not even self supporting, much less supporting aught else.-S. A.

#### THE COMPLEXITY OF MUSICAL STUDY.

BY MRS. DAVID KNOX.

IT must often occur to those outside of musical circles to wonder why it is that so few children who take lessons on the piano year after year achieve anything like success in playing it well.

Music teachers realize that this is largely because

the difficulty attending the study of music in general, and one instrument in particular, is greatly underrated by parents and guardians.

School teachers are given five days of the week for nine months of the year in which to impart to their pupils a knowledge of reading, arithmetic, history and grammar, but music teachers are usually given only about thirty minutes a week in which to teach their pupils notation, or the alphabet used to convey musical ideas, time, the arithmetic of music, history, or the record of what the race has produced in music, and musical analysis, or gramma

Added to all this comes technic, or the art of handling the piano in such a way as to produce tone quality, or tone color, as it is sometimes called. This involves the correct position of the body, the correct position of the hands, wrists and arms, so as to insure good finger action, loose wrists, and devitalized muscles, all of which are absolutely indispensable to pureness and clearness of tone. Velocity can never be acquired without a careful application of the foregoing principles, and what is piano playing without velocity?

The difference between good and bad fingering is the difference between case and awkwardness, and finally as a consummation devoutly to be wished comes style, or interpretation, which rightly wrought out imparts flavor to the whole and makes of the composition a thing of beauty and a joy forever.

But do not expect the poor music teacher to do all this for your child in one short lesson a week. It is impossible.

There is a saying in a certain college town that "a bluff is as good as a college education," but a bluff is absolutely worthless to the would-be musician. Given the right conditions and your child will learn to play the piano well. Given the wrong con ditions and your child will never learn to play the piano or any other instrument well.

#### "SHOULD MUSIC BE STUDIED BY HIGH SCHOOL PUPILS?"

BY E. R. KROEGER.

THE teacher is often confronted with the problem of continuing giving music lessons to a child whose studies at school are of such a nature and so varied as to absorb nearly all its time. To the query as to whether it is best to suspend lessons and practice during this period, the writer believes that in the great majority of instances it is better to do something rather than nothing. A complete suspension of work often means an entire aversion to take it up later. While the ideals have advanced and the horizon of opportunity expanded, yet the accomplishments have retrograded. So the pupil has a pretty clear comprehension of what is necessary for the proper performance of a composition, and yet has too stiff fingers and wrists for its execution. Disheartenment and even disgust may result from futile attempts to unravel the intricacies, of the work in hand, and finally a total abandonment ensues. Undoubtedly on half an hour a day, or even fifteen minutes spent in some good technical exercises will be valuable in keeping the fingers in condition. But this should at least be regular. "Drops of water wear out the stone." Fifteen minutes each day will accomplish considerable in the course of six months. Then, later, when the pressure of school duties is relaxed, the pupil may return to a larger field of musical effort, and he will find that his fingers are in condition to cope with the problems presented. With this discovery, his interest will awaken and his desire to accomplish something really worth while will cause him to make conspicuous progress.

WE pride ourselves upon Music's reputation as a factor in the development of character. But which of us is directing Music to that end? And which of us knows how, and can? And which of us knows exactly how Music develops character anyway? A tramp, as well as a patriot, may have national pride.-Arthur Farwell.

# Is the Piano a Disadvantage in Early Musical Education?

A Symposium upon a Vital Subject by Many Well-known Teachers and Artists

It is reasonably safe to assert that nine-tenths of the readers of THE ETUDE who play pianoforte had an experience something like the following, when they were receiving their first musical instruction. A teacher was selected upon the advice of some friend who was quite as unfamiliar with the teacher's musical ability as were your parents. She paid an initial visit and discovered that you were a very charming and interesting child and one that would certainly achieve excellent musical results and be a great credit to your parents, if placed under her instruction. She also probably noted that she had made more or less of a specialty of cases of your particular description. Terms were arranged, a les-son hour appointed and then the teacher ordered your parents to procure a book. At the first lesson the book was placed in front of you and the main mysteries of musical notation, something you knew absolutely nothing about, were hastily indicated, and you were supposed to comprehend in a few minutes what took the musicians of the world centuries to invent and discover. Naturally you at best acquired only a very hazy idea of the really complicated set of symbols of which musical notation was composed,

Next you were taken either to a table or the keyboard and given certain gymnastic exercises for the finger, wrist and arm. These you were told to do faithfully a certain number of times before the next lesson, and it is very likely that since that first lesson you have done these exercises and similar ones millions and millions of times. This instruction in notation and gymnastic exercises went under the name of a music lesson, but we are firmly convinced that it was not a lesson in music. You came to consider the pressing down of ivory and chony keys in a certain order and at a certain rate of speed, music. Later on perhaps your teacher introduced you into the niceties of touch, and in after years of similar instruction you came to be known among your friends as a musician. All this time you had of course been eliciting sounds from the pianoforte and had no doubt taken no little delight in them, but as far as thinking those sounds or forming any mental conception of their marvelous inter-relations you had none. In other words, your ear had never been trained to recognize the intervals. the chords, nor the myriads of interesting combinations of tone and rythm of which music is composed.

The result of this inevitably was that the student was at a loss to comprehend the real intent of the omposer. How a great master could write down his thoughts without recourse to the keyboard was a constant source of amazement to him. He was unable to perceive how any one could realize his musical thoughts in so vivid a manner. To him the keyboard was a crutch, and he was at best a kind of musical cripple. The world is filled with just such cripples. The necessity for ear training has been constantly discussed and admitted, but with all the preaching very little has actually been done. In order to present this matter still more forcibly, we have instigated this symposium to which some of our most noted artists and teachers have contributed.

The first contributor, Mr. Harold Bauer, aside from his position as a virtuoso of international fame, a musical philosopher whom we all respect. Mr. Bauer was a violinist before he decided to become a pianist. He writes:

beg to acknowledge receipt of your letter of March 12th, and while I heartily approve of the discussion now being raised by The ETUDE on the subject of children's early musical education, I regret that I have not the time at my disposal to write at any length on the matter.

mind as to the correctness of the interesting theory

the musical sense in a child or beginner. I am of the opinion that before arriving at maturity, which is represented by the power to understand and apreciate music in its most abstract form, the innate and undeveloped musical sense of the average in dividual has to undergo three distinct processes of evolution; firstly, the association of musical sound with rhythm; secondly, the association of musical sound and rhythm with a definite idea or mental concept (conveyed by words or the evocation of a welldefined mind-picture, such as a storm or a funeral march, for instance), and thirdly, the association of musical sound, rythm, and a definite mental concept with beauty of tone. When this stage of evolution is attained, the transition to the more abstract forms of music is easily made, for it merely dignifies the gradual relinquishment of the definite or pictorial concept as a basis and an aid to the understanding, and the point is reached where realization comes that 'music begins where words cease.'

"In the Latin countries (France, Italy, Spain) the necessity for careful car training of children is recognized, and the system of 'Solfeggio' is invariably used. I think that immense advantages would accrue from the use of such a system in every It is already adopted in many of the public schools in America, and in a recent visit to Boston, where I was privileged to inspect the musi-cal departments in these schools, I was very favorably impressed by the excellent results obtained."

#### Mr. Wm. H. Sherwood.

Mr. Sherwood calls attention to the necessity of slow and soft practice in training the ear to observe tone relations

"No teacher should allow a piano pupil to go without constant attention to listening and identifying the tones in the exercise and music studies, both singly and in their relations to each other. The relation of notes to the key and scale in which one may be playing, and to the harmony therein, should never be ignored, with any kind of exercise or piece, It requires slow and soft practice, in a majority of cases, to enable the student to make the additiona effort to listen, in detail, to single notes first, and notes collectively afterwards, during the formation of such a habit. It should never be neglected Music is sound, and must be treated as sound and understood that way in order to be music. In respect to being able to distinguish tones, pupils are very different from each other as regards natural ability. A correct musical ear ranks with the highest gifts of nature. Those less gifted must work to vate such powers.

"There is a recent invention designed for the pur-There is a recent invention designed for the pur-pose of training and cultivating a musical ear in the most effectual manner. With it the student makes every change of intonation and learns to test all tone relations in actual practice. The ear can be trained to detect a variation of less than one vibration per second in pitch, and the student learns to feel the smallest differences in musical effects, and learns to temper the scale, which is the finest kind

"This system begins with an explanation of the cause of sound and of musical tones as distinguished from noise, and of the study of vibration as it relates to music. It takes up the analysis of quality in musical tones, the cause of pitch of tones, and of musical volume, partial or over-tones are studied, the character and ratio of intervals and training acter and ratios of intervals and the vibration of strings with the cause and effect of consonant and dissonant intervals.

"A study of the diatonic and chromatic scale is taken up, showing its development through innumer-"I may say, however, that there is no doubt in my able other scales since the time of Pythagoras and mind as to the correctness of the interesting theory that you bring forward, namely, that the study of the piano without previous—or, I would add, simultaneous—ear training is not calculated to develop study the foundation underlying the art of music, setting forth their relation one to another, showing

how the aesthetic in music is developed through a knowledge of its physical or basic laws.

"The pianist learns to be governed by certain in-herent laws of the instrument and plays in accordwith these laws, instead of in conflict with them, as is most commonly done.

"Highly talented pianists have greatly improved their playing by this study, learning the relation of the asthetic to the physical laws governing their playing. They have cultivated a consciousness of tone relations that stimulated a capacity for tone coloring, rich climaxes, pedal effects, power without noise, and beauty of tone.

"This study is of unquestioned value to the singer and to the violinist as well as to the pianist. violinist learns much that is new and invaluable to him and he cultivates a high degree of sensitiveness to intonation and of feeling in his playing. A higher degree of proficiency can be obtained in shorter time than by any other means.

"One of the most common faults of the vocalist is to sing out of tune. This training makes the ear so sitive to the defects of intonation that the singer is bound to correct any fault of this kind.

"One thing that every music student can do is to make the effort to sing the hymns in church and Sunday School. A student should get into the habit of trying to sing the melodies and different parts of the music he is practicing at the piano. He should study enough theory, in connection with this line of practice, to be able to recognize scales and chords and modulations. Many a pupil comes here to take a lesson on some brilliant piece of music who is topped before many bars are played to take note of the logical relation of tones to each other, and made to listen to what he is playing. Many cannot remember a flat, sharp or natural through a bar cause they have not cultivated the ear and the memory to associate tones throughout a phrase. We must endeavor to make musicians of our aspiring

#### Jaraslow de Zielinski

Mr. de Zielinski believes that no child should undertake musical study until he has learned how to read. A child, however, may be taught to listen long before the regular music study is undertaken. In fact it is not unusual for children to develop the ability to carry tunes as early as the age of two and three years. As soon as they show any musical consciousness they should be encouraged to make their voices as beautiful as possible and to intone as accurately as possible.

"Of course it is most essential that a child should learn to distinguish individual sounds and at least certain intervals, just as he learns to differentiate the words chair, peach, pin, knife, book, moon. sun, &c., when he is in the primary class. But while the master, most reliable in his knowledge coupled with long experience, wants to proceed on lines that would develop an ear thoroughly attuned to our western scale, thus laying the foundation for future intelligent musical study, the large majority of parents or guardians want their children to play pieces regardless of time, tune, or any other considera-

It cannot be disputed that notwithstanding the growing number of colleges and other high grade schools in this country, and in spite of the thousands that are turned out yearly as graduates, a vast numthat are turned out yearly as graduates, a vessellable of our young people, indeed, a number greatly in excess of what it ought to be, murder the English language in speech as well as in writing. Such may not be the case in Boston or Philadelphia, where a scholarly education stood for something as far back as the days when the British were fighting the colonies, but these two cities represent a very small minority as compared with the whole United States, where, regardless of location, has grown up within the last twenty-five years an intense desire on the part of the masses to obtain musical education, however not of the best, but preferably cheap. Thus we have launched into the world one generation of young people who can strum upon a mandolin, guitar or banjo, who can strike the keys of a piano, or even bow on a string instrument, yet without the slightest fundamental knowledge of the sounds or their combinations thus produced! A new generation is being brought up in like manner, for the inferior teacher cannot train a child in that knowledge while the master is not wanted for that purpose. Nevertheless every possible effort should be resorted to in order that parents might understand that in connection with the first lessons the beginner should be taught to recognize with his ear the difference between a major and a minor third, to recognize a

### fourth, a fifth, and an octave, by which time he will have learned to play the scales of F sharp=G flat, B=C flat, and C Sharp=D flat, and not the scales of

C. F and G, as is the procedure of many. No child should begin the study of music till he knows how to read, when the learning of notes, rests, clefts, &c., &c., should begin and proceed hand in hand with a few lessons in listening to the simplest (perfect, major and minor) intervals and harmonic combinations offered by the teacher in homeopathic doses. Daily lessons if possible, but certainly not less than three a week for from three to four weeks. will develop in a normal child a fair knowledge of intenations, intervals, &c., the practice of which should continue for some months after the training of the hand has begun. In connection with the training of the hand goes the training of the eve. and it is just as important as was, on the start, the training of the ear; in other words the student learns to recognize with his eye the exact pitch of the note he is about to play, the unceasing watchfulness of the master preventing the playing-on the piano-of

A sound musical education that would parallel the excellent primary training to be had in some of our public schools cannot be obtained on the one-lessona-week plan, nor should the playing of canons be supplanted by pieces black with notes! Yet such is the trend of people with superficial acquirements, music, though not one in a thousand knows ho play it. But then "we do not intend to make of our daughter a professional musician," as a charming lady told me when I ventured to remark that the girl's playing lacked every essential that makes music acceptable to ear and mind."

#### Charles E. Watt.

"Over against the very just charge which may be laid at the door of the piano teacher: i. e., that the systems usually followed by him do not develop ear training and hence are deficient in creating real music hearing, may be placed a virtue that is just as positively beneficial in its after effects as the lack of ear training is detrimental "I refer to the well known fact that, because of

the purely mechanical way in which piano music is evolved, there is possible a much greater attention to the rudimental facts in connection with notation, etc., than in any other way, and for that reason every voice pupil especially should have piano lessons before taking up "vocal culture," for it is morally certain that unless he does this he will never be an exact reader of time values, because vocal teachers are so wholly engrossed with 'tone' that they have no time for rudimental facts. Ear training for the young piano student is, however, quite as much a necessity as is the gaining of manual dexterity and the fixing in the mind of correct first principles of notation and of analysis. No good teacher nowatechnic should be interchangeable terms, and that every moment of technic building should have as cooperative element the careful attention to tonal quality evolved. Then again, every student of piano should be able to hear in an analytical sense, that is, he must have such knowledge of rythms, movements, modes, and even styles of writing, that he recognizes each of these things in the works he studies and tries to amplify them. The strictness of the canon, the delightful maze of polophony, and the massive effects of harmonic passages should all appeal to him and should be carefully pointed out in each piece he plays. My idea of ear training, then, is not the ability to read a melodic line only, that is, to place the tones unaided by an instrument, but it should consist (for the pianist) of the ability to hear

a multiplicity of elements and effects in piano music. "Any children's system which includes notation exercises, rythm tapping, scale building, theoretical and musical construction and differences in chords, and enough analysis to enable the student to pick out the melody and to differentiate all the voices employed as well as to decide the general musical characteristic of the piece, will be bound to produce gratifying results, and any children's teaching that is barren of these things will not carry the child very

"It is such teaching as the latter that has gained for piano teaching the reputation that it does not develop the child 'musically.'"

#### Perlee V. Jervis.

think it need be; it all depends on the teacher. I have had a few pupils come to me after a course in ear training; they could distinguish and sing intervals, write from dictation, even compose little melodies in correct period form, yet they did not know a good tone from a bad one, and committed about as many musical crimes as the average student does, and as far as the use of the pedal was concerned were tone-deaf. Now, I believe that any system of ear training that does not include pedal study is defective. The principles of pedaling are so simple that they can be taught to and assimilated by a six year old child, and, as a means of ear training, pedal study is invaluable. Ear training that does not enable the pupil to recognize the difference between a tone of musical quality and one that is hard and unsympathetic is valueless as far as piano playing i concerned. I will say, however, that these pupils referred to responded more readily to appeals to the musical sense than some other pupils who had not

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"As to the great value of early ear training, there cannot be the least doubt; the trouble is that it so often stops when piano training begins. How long and how extensive should a course in ear training be It should begin at the first lesson and never be discontinued; it should be extended till the pupil can distinguish a tone of musical quality from one that is unmusical; till she can make a perfect legatto connection by means of the pedal without the slightest blur; till any instrument in an orchestra can be recognized by its tone, possibly any simple combination of instruments; till the themes in a complex orchestral composition can be followed intelligently; in fact, I hardly know where it should stop.

had previous ear training.

"You say, 'Anyone who has noticed a young pupil has had opportunity to observe that during a good part of the practice period those who have not been previously instructed in ear training are as deaf to music as if their ears were sealed with cotton." While this is undoubtedly true in many cases, there is no valid reason why it should be; at the very first lesson the pupil should be taught to listen critically to every detail in her playing, and as far as lies in the power of the teacher, be made to listen during every second of the practice hour. It is hard to make a pupil do this, but after a certain amount of make a pupil do this, but after a certain amount of insistence you can get it done. Every lesson should be a lesson in ear training; if there is any one word that the teacher should wear threadbare with use it is listen, listen, listen!"

#### Herman P. Chelius.

"The primary object in studying music is to derive pleasure, as well as to give enjoyment to others. At whatever age a student begins to take up the piano, the first thing for him to do should the attainment of the ear to musical sounds as distinguished from noises. The development of the musical quality should precede every lesson. It is very apparent, that without being able to discrimi-nate between high or low pitch, sound or noise, not much benefit will be gained by the student. It is very much like hearing another talk in a language unfamiliar to us.

"When a pupil enters an art school, for instance. would it not be the height of folly to give him a canvas and then start him painting, without having first cultivated the eye, to see clearly and truly, and the hand trained to sketch accurately what the eye sees or ought to see? Nobody would entertain such a thought for a moment, yet in music we seem to ignore this very thing, and start from a different view point. There is so much time wasted, in pro ceeding on wrong lines, and yet few teachers give it much thought. Musical students, who are really musical, play this and that, make up any thing and every thing, and in this way develop the musical sense. Unmusical students ought to do likewise; yet, in nearly all instances, whenever the student is placed with a good teacher, the first command generally given him, is lay aside attempt at picking out new pieces, or memorizing this or that, or making up things in general.

"Of course, ear-training must be started in a very simple way-a musical ear means so much, that it requires a life-time to develop it-thence it stands to reason, that we must work along narrow lines at first. My system with beginners has always been. to begin the study of harmonious sounds with the first lesson at the keyboard-not away from the keyboard-and I have found, that more rapid prog-"In reply to your question, 'Is the Piano a Menace ress is made, by starting with the micro chord, than to Early Musical Education?' I would say, I do not by giving single tones. I have them strike c, e, g,

together; first with one hand, then with both hands, eight times consecutively, in good steady time, en-couraging the student to listen, and familiarize himself with the musical effect. After playing it eight times over I have him rest a few seconds, then repeat the same thing. The reason I have the chord repeated is that the vibrations are so short, that striking a chord once is not sufficient to impress its three characters upon most minds. After a few repetitions, I substitute the chord c, e flat, g, for the major chord, and have them go over the same process as with the former chord alternating; first major then minor, eight times each. In a very few lessons, the musical sense becomes acquainted with the sadness of the minor chord, and pleasantness of the major chord-for I call them c pleased, instead of major, and c sad, instead of minor, as these words seem to indicate the musical intent and develop the musical in the student quicker and better. After giving this chord arrangement in the middle octave, I transplant an octave higher, then two octaves higher, then an octave lower, and so on until all the octaves have been touched. I allow one-quarter of the time for the lesson, to this study, and fine results, it is time well spent. The most unmusical can be made to hear things musical after a reasonable timenaturally it requires more attention on the part of the teacher in some cases than in others, however, if persisted in, all can be made musical eventuallyafter a few lessons while the student is striking his chords, eight times, I always strike a foreign note with the chord to notice whether the student listens to this sound, or whether he observes a sound that is bad. I continue this until he hears the difference with pleasant chords."

#### John J. Hattstaedt.

"The query 'Is the Piano a Menace to Early Musical Education' strikes me as a decidedly 'leading' one to put to a piano teacher. Ask the farmer whether he considers the plow an impediment to the raising of a good crop of wheat, and then read your answer in his scornful and pitying stare. However, casting to one side all personal and selfish considerations and adopting a broad view of the matter, the serious and conscientious piano teacher will concede a certain pertinence attaching to the question proposed-the which is to be charged directly to the wide-spread quackery flourishing under the name of piano-teaching. If taught properly, the piano is in no way a menace to musical education, either primary or advanced.

"The necessity for the piano student's acquiring a systematic and adequate training of the ear (which means in reality nothing more or less than intelligent musical hearing or musical thinking), is no longer a topic of debate with competent piano teachers. There remains only the question of how to accomplish this in the most practical and thorough manner. The various phases of ear-training embrace the distinguishing of the pitches of tones, tonality, rhythm and the quality and intensity of the tone itself, all of which may be acquired by singing and intelligent hearing, but always with the aid of the piano. There is really no necessity for prolonged course of ear-training prior to the taking-up of the study of the piano-not even for small children. Manner of 'touch,' familiarity with the keyboard, and a moderate technical proficiency are all to be obtained without the aid of printed notes. The sense of rhythm, expression, musical thinking and last, but not least, concentration and remembrance may all be developed readily enough by the judicious employment of appropriate and melodious exercises. Then musical notation and music-reading may be introduced and enlarged upon

"In closing I would point out that some extremists on the subject of ear-training, have done positive harm to rational piano teaching. Assertions such as 'The Piano is the Curse of the Country,' and the like are both false and ridiculous, and it is a notorious fact, that in by far the majority of cases these self-styled 'up-lifters' are themselves absurdly inferior performers. The piano is the greatest boon vouchsafed by a bountiful providence for the dissemination and development of musical understanding and taste and every blow directed against it is nothing else than a blow against the whole fabric of

(This interesting Symposium will be continued in the next issues of The Etude with contributions from wellknown musical educators, including Thomas Tapper, C. B. Cady, E. R. Kroeger and Herve D. Wilkins.)

# Personal Reminiscences of Great Masters of the Piano.

By OSCAR BERINGER.

(The following paragraphs, taken from Bosworth & Comany's recent publication "Fifty Years' Experience of Pianoforte Playing and Teaching" by Oscar Berlinger, throw some significant lights upon several of the most interesting figures of the musical world of the last century,

#### Moschelee

THE great educational musical centre in the 'sixties was Leipzig; and when, in 1864, I found myself free to devote some time to study, I naturally selected that town and became a student at the Conservatoire there. This institute was founded by Mendelssohn in 1843 under the modest title of "Music School. The promoters were Mendelssohn, Schumann, Hauptmann, David, Pohlenz, and Becker. The staff of professors was joined by Moscheles in 1846 and by Reinecke in 1860

Moscheles was the principal professor of pianoforte playing in 1864, and I became a student in his class. I have nothing but pleasant recollections of my old master, both in his teaching and private capacity. He was short of stature, with a distinctly Iewish cast of countenance; he had excellent piano forte hands, broad and muscular, and trained to perfection in the old school of pianoforte playing. finger technique was excellent, but he played everything with the rigid arm and wrist of the period; as a result of which his octaves were inclined to be avy, and his playing was to a certain extent lacking in variety of tone. He was fond of rhythmical accentuation, and made a great point of strict adherence to time. For this reason he did not appreciate Chopin, and always refused to teach his compositions, on the ground that he "was unable to

His favorite composers were Beethoven, Weber, Mendelssohn, and-Moscheles. Alas! his compositions are now almost forgotten, with the exception of his G minor Concerto and his Studies, Opus 70, The latter will, I think, live for a long while yet, as they are excellent preparatory studies for all com-posers up to and including Beethoven. His works showed a distinct advance on those of his great predecessor Hummel, his harmonies and modulations being more modern, and his melodies having greater

As a man, apart from his teaching, Moscheles had a wonderful charm. I spent many a pleasant Sun-day afternoon at his house, where he was fond of chatting to me about his English experiences. He had resided in England for twenty years, from 1826 to 1846, during which period he was conductor and director of the Philharmonic Society, and, I believe he was also professor for some time at the Royal Academy of Music; he was certainly the most popular teacher of the pianoforte in London. His pupils included Mendelssohn, Thalberg, Litolff, Franklin Taylor, Dannreuther, etc. Some of his experiences in England were distinctly funny. I remember one of them. He was engaged to give lessons to the two daughters of a certain noble lord. He went to the house and rang the visitors' bell; the footman who opened the door told him to ring the servants' bell. as the music-master was not allowed to go up the visitors 'staircase. Moscheles naturally resented this and left the house. The noble lord apologized, and lessons were arranged; but when they came to an end Moscheles had the greatest difficulty in getting his fees, which were eventually paid in instalments. The social position of musicians does not seem to have been much better abroad in those days, judgcounterpoint. He showed it to me with great glee. As far as my memory serves me, it ran somewhat like this: "I herchy certify that Ignaz Moscheles has studied most diligently with me for such and such a time, and that he has made such good progress that I consider him competent to gain an honest livelihood wherever he may chance to settle down!" This sounds more like a recommendation to a charity, journeyman tailor or hootmaker than a testimonial On the

him, to arrange the orchestral score of Fidelio for

As a teacher he was most painstaking and patient, and I learnt a great deal from him with regard to correct accentuation and phrasing, but of touch and tone color little or nothing. He was very particular about what he termed his staccato playing-all done with stiff arm and wrist. He was explaining this one day to an American, who was in his class, and using his gold pencil-case to illustrate his point. this were a red-hot poker," he said, "you would not touch it so-but so-and that is my staccato." To which the Yankee coolly replied, "If that were a red-hot poker, Professor, I guess I wouldn't touch Moscheles joined in the laugh that greeted this answer as heartily as any of us students. One of his best pianoforte compositions was a piece called Les Contrastes, for two pianos and eight hands. which I had the pleasure of playing with him in public in Leipzig.

Finding out after a short time that the teaching of touch and technique was entirely ignored by the professors at the Conservatoire, I looked around me to see if I could find someone in Leinzig who would bemean himself by teaching this most essential branch of the art, and I eventually applied to Louis Plaidy, who had quarreled with the authorities and had left the Conservatoire, to give me private lessons. Plaidy then had the reputation of being the best teacher in Europe of pianoforte technique. I had lessons from him for nearly two years, and found him quite the most brilliant master of touch and technique I had yet come across

Plaidy was the first to publish a really good book of technical studies for the pianoforte, of which hundreds of thousands of copies have been sold all over the world. In this work he advocated transposing the exercises into different keys, retaining the C major fingering throughout, regardless of black keys; he thus had the distinction of initiating our modern fingering.

#### R. Franz.

Another of the shining lights of Saxony at that period was Robert Franz, the greatest song writer after Schubert. I stayed with him several times in Halle, where he was conductor of the Symphony Concerts; and he played me many of his songs, a great many of them still in manuscript. I shall never forget the shock I received one day when I asked him why he left out the lower octaves in a piece he was playing. He told me that he was entirely deaf to the lower and higher notes of the piano, and that his hearing was gradually and progressively narrowing, until it would finally cease at the middle C This most unfortunately proved to be the case, and he eventually became stone deaf. He was the world's greatest authority on Bach and Handel, and had arranged nearly all Bach's orchestral works for modern orchestra

After a two years' stay in England I went for a further period of study to Berlin, where Tausig, who was then at the zenith of his fame, had recently opened his "School for the Higher Development of Pianoforte Playing." When I applied for admission to his classes, Ehlert, who was his second-in-coming by a testimonial which Moscheles received from mand, accompanied me on my first visit to the great man, and on the way gave me some points as to Tausig's ways and disposition. I found him, as Ehlert had foretold, a nervous, over-wrought man, the reverse if he did not. To anyone who was not in sympathy with him he was capable of being fiendishly sarcastic; his condemnation of those whom he disliked totally lacked the element of

journeyman tailor or nootmaker than a resumental to one of the finest musicians of his time. Moscheles was particularly proud of the fact that he had been you come from England? Well, play something? On that occasion h's greeting was the reverse of

crashing chord-and, lo and behold! a soft, muffled sound came from the instrument, instead of the crash I expected. I looked up and saw Tausig watching me with a sardonic smile. I lost my temper and went on headlong with my playing too angry at the moment to care for Tausig or anyhody After a while he stopped me; and, a trifle more graciously, said, "Yes, I will take you come to my class to-morrow." I found out later that Tausig hated his practicing being heard, and so had had the hammers of his piano felted so heavily as almost to kill all sound.

How shall I describe Tausig to you? His character varied so with his mood that a consistent description is almost impossible. In personal appearance he was a very small, slightly-built man. with very piercing, dark eyes, and hair already turning gray, although he was only 27 years old.
practiced nearly all day long, except the four h on two days in the week which he devoted teaching. His only recreations were the reading physical works - particularly Kant, Heg I. and Schoppenhauer-and chess, of which game c was one of the best exponents in Berlin at that ti

As a teacher he was most minutely parti wrong note to him was like a red rag to while if your phrasing was wrong you we whelmed by a torrent of stinging sarcasm. lect two instances: I was playing Henselt Si oiseau j'étais, not as Henselt wrote it. three notes in each hand, and staccato, while nade it almost impossibly difficult to play for any Tausig himself. When I had played a few swept me off the stool with the remark, "M Beringer, those are English birds-they co they have lime on their wings." Then he play Heavens! how he played it-prestissimo, ye a Russian countess was playing rather heavi raged about the room for some time, and : stopped at the piano and said, "You play rhinoceros." She very quietly retorted, "You must not call me such names" He said, "Oh, mence again." After another perambulation of room, he stopped her once more at the same and said, "My dear Countess, what can I do? do play just like a rhinoceros

#### Liegt

To Franz Liszt, who towers high above all iis predecessors, must be given pride of place.

In 1870 I had the good fortune to go with Talkig to the Beethoven Festival held at Weimar by the Allgemeiner Musik Verein, and there I met I szt Allgemeiner Musik verein, and there i life i sign of the first time. I had the opportunity of lear ing to know him from every point of view, as pi uist, conductor, composer, and, in his private capacity. as a man-and every aspect seemed to mc eq: lly

His remarkable personality had an indescribble fascination, which made itself felt at once by all who came into contact with him. This wond magnetism and power to charm all sorts and o tions of men was illustrated in a delightful way was walking down Regent Street one day, way to his concert at the St James' Hall. passed the cab-rank, he was recognized, and the bies as one man took off their hats and gave free rousing cheers for "The Habby Liszt." who can evoke the enthusiasm of a London cal except by paying him treble his fare, is indeed un ue

As a Conductor, the musical world owes him an undying debt of gratitude for having been the first produce Wagner's Lohengrin, and to revive Tannhäuser in the face of the opprobrium heaped upon this work by the whole of the European press. It was he, too, who first produced Berlioz's venuto Cellini and many other works, which, though neglected and improperly understood at that time have since come into their kingdom and received due recognition.

As a Composer I do not think that Liszt has hitherto been esteemed as highly as he deserves. It who was charming if he liked one, but very much which was an absolutely new form of orchestral composition, he has merited the highest honors; while his preeminence is still undisputed in the bravura style of pianoforte works, without one or more of which no pianoforte recital seems complet The same compliment is not paid his orchestral works, which are performed far too rarely.

Words cannot describe him as a Pianist-he was I went to the big concert grand and began with a whole rows of his prdience, men and women able,

#### THE ETUDE

#### THE PRACTICAL VALUE OF MUSIC HIS-TORY AND BIOGRAPHY.

DV THOMAS TAPPED

affected to tears, when he chose to be pathetic; in

stormy passages he was able by his art to work them up to the highest pitch of excitement; through the

medium of his instrument he played upon every

human emotion. Rubinstein, Tausig and Bülow all

admitted that they were mere children in comparison

with Liszt. Wagner said of his playing of Beethoven's Sonatas Opus 106 and Opus 111 that "those

who never heard him play them in a friendly circle could not know their real meaning."

Von Bülow.

had the good fortune to become acquainted with him

soon after his arrival, and he remained my friend

until his death. I saw a great deal of him in 1884.

when he generally spent two or three evenings a

which was frequently bitterly sarcastic, I learnt to

week at my house; and, in spite of his unruly tongue,

love him and to marvel more and more at the pro-

found knowledge he possessed, not only of musical

He frequently used to stay until two or three in

subjects, but of almost every topic under the sun.

the morning, but the hours flew by like minutes, and

it was not until his departure that one realized how

long one had been talking. His was the most

phenomenal memory I ever came across. On one

evening he played nearly the whole of Brahms

pianoforte works by heart; on another; a number of

the less known compositions of Liszt; and on a third

occasion, when we were discussing the improve

nearly every score of importance literally at his finners' ends. I had the honor of playing Brahms'

Gun Duet on a Chorale of Haydn for two pianos

What can I say of him from a purely pianistic point of view? He played everything of real merit and played them all brilliantly, but I think he was

the highest honors; he was also one of the greatest

conductors of the last century. He brought his

that he was able to play upon it almost as if it were an instrument under his hands. He made long tours

through many parts of Europe with Brahms, with

whom he interchanged rôles, so that, while on one

evening Brahms would play and Bülow conduct, the

Rubinstein.

the piano-Rubinstein. Though I met him on many

occasions, I never came into such close personal

Rubinstein, who was born in Russia, but of Jewish

parents, in his playing showed much more of the

Tartar than of the Jew. His methods were absolutely

ways intellectually thought out and technically filed

down with the most minute care, while Rubinstein

used to leave everything to the impulse of the

moment: and, in consequence, was extraordinarily

unequal. At one time he played like a god; at an-

like a barbarian. Those, however, who heard him play such pieces as Mozart's Rondo in A minor, or

the F minor Variations of Haydn, are never likely

to forget the wonderful tenderness and indescribable

charm with which this Storm-Compeller was able to

invest them, for all the world like a Nasmyth steam-

hammer, which, though capable of a blow of many

a watch, without damaging the works in the slightest

He afforded wonderful proof of the many-sided-

ness of his powers, when, in 1887, he gave his mem-

orable series of seven historical recitals in London.

At these he played specimens of all the composers of note, from Bull and Purcell, two of the earliest

writers of Spinet and Clavichord music, up to and

including those of his own period. The pieces he

selected included most of the compositions that pos-

sess real merit; so that this, besides being a great

artistic achievement, was, in addition, a prodigious

Although he was a composer of no mean ability.

he was far too prolific, and sadly wanting in self-

criticism. As a result, the value of his compositions varies considerably; some of his works reach a very

high standard, their melodies showing genuine feel-

ing and depth, while others are dry-as-dust and un-

interesting, and contain far too much padding.

feat of memory.

hundred tons, can vet be made to break the glass of

other, when he let his passions run away with him,

opposed to those of Bülow, whose playing was al-

We now come to the last of these four giants of

next saw Bülow playing, Brahms conducting. These

atest in the three "B's," as he called them-Bach,

ut it was not only as a pianist that Bülow won

ningen Orchestra to such a pitch of perfection

with Bulow at his last recital in 1888.

tours were phenomenally successful.

relations with him as I did with Bülow.

Beethoven, and Brahms.

Von Bülow first came to England in 1873, and I

[Those who are familiar with Mr. Tapper's helpful work entitled "First Studies in Music Hiography" will be especially interested in reading the following article, in which Mr. Tapper emphasizes the following article, in which Mr. Tapper emphasizes the following the following the following article, in which makes the following the following out the comparative newness of music as an art and indicating how a comprehensive training in musical bistory may be best obtained.—Thus Editiva.]

ONE of the best of all mental possessions is a sequential knowledge of the past. As all present day activities have developed into what they are from a remote source, this knowledge is valuable to anyone in any pursuit; while to a lover of art and letters it indispensable

We may love music, pictures, and books for themselves, knowing little or nothing about their origin, vet it is always satisfactory and illuminating to add this gift of spontaneous appreciation that word genealogy which sets the admired object in its proper place; for place and time are as indispensable it as residence, character, and work are to a man. Therefore to know something about works of art in their time and place gives one reasonable knowledge of them and at the same time enhances one's How shall one determine the nature and extent of

this desirable knowledge and set about acquiring it? The briefest answer would be: "Read history." But so sententious a direction is always uninspiring and leaves the essential questions unanswered, What history shall we read? How shall For the music lover the task is simpler than for

the lover of letters, whose favorite books extend in a more or less unbroken line from the days of While music itself is as old as human Homer. speech, what we practice as music is very young. doubt if many readers of this article have heard much, if any, music that is older than Harvard University. There need be excepted in this statement only a few chorals of the Lutheran period and the omparatively seldom heard works of Palestrina and his contemporaries. Therefore within fewer years than those embracing the history of the Massachusetts Bay Colony lies practically all the literature of our art of music

It has been said that the best history is biography; for every great man is the key to his times and we read the one in the other. If then we attempt to establish a chain of biography leading back from the present, we find that we have not far to go, nor many generations to cover. For instance, assume a man of to-day, Mr. A., aged forty-five, whose father is living, aged eighty. The father was born in 1828. His father (Mr. A's grandfather) was born in 1790. Going not beyond these three let us see with how much of the past we are connected. The man of forty-five touches his father's hand, the father reaches back and touches that of Schumann, delssohn, Chopin, Schubert, and Beethoven. Now let us establish the great grandfather of our man of forty-five, born in 1755. Handel is still living; who saw the light in 1685 with Bach. We are now arrived at the source of things through a genealogy embracing four people. So much for the limited extent of the period.

To know then, the story of four or five composers from the days of Bach and Handel would give one an unbroken line of knowledge down to our own day. Handel and Haydn bring the period to 1809; Schumann and Carl Reinecke bring it to the present day. But this little is insufficient as biography. Let us extend the number to ten or twelve and the period is splendidly covered. But on the other hand this is insufficient as history.

#### History Requires Constant Study.

If one could remove the impression from the student's mind that history or biography may be learned once and gotten rid of, the task would be for him simple and interesting. But it cannot be so. The Past is a tapestry we weave all our life and only as we work upon it more and more does the pattern become clearer. Hence from the dozen or so biographies as a pathway let us do a little side excursionwith Bach and Handel let us always associate William Penn, Samuel Johnson, Alexander Pope and Sir Joshua Reynolds. With Haydn let us group George Washington, John Adams, and with Mozart. Robert Burns. With Beethoven, let us group Scott. Wordsworth, Coleridge, Southey and Lamb. And so on. The tapestry begins now to assume principal

and subordinate figures, but it is still a foreground and does not present the historic setting upon which the figures rest; so in turn we must add the larger facts of history; and then the story approaches a completeness that will never be lost.

This plan, it may be said, should be reversed and one proceed from the facts of general history into the details of biography. This criticism (should it be offered) is not substantial. It is ever best to proceed from the distinct unit of special interest, adding other units until a sequence is established; then weld these units and expand them by showing their place in human life.

All this may be recapitulated in a few words-I. Become familiar with the essentially great music

biographies. 2. Add to these some reading in contemporary

biography of men of letters, statesmen, discoverers, in brief of men of action. 3. Add the history of your own country and of

the mother country of your language and litera-Then you will discover one day that the faculty of

mental imagery can unroll a panorama of human events that is practically unbroken. Afterwards, biographies of lesser (and often delightful) men will fall into place with no effort; you will discover infinite pleasure in dwelling in this garden of your making; and last, and greatest of all, the period at any point wherein you may dwell explains substantially all that sprang from it; thus permitting you not only the fundamental joy of loving the masterpieces of your art but of appreciating their time and place, their relationship and their meaning as expressions of what is and of what has gone before.

#### HOW CORRECT ACCENTING HELPS THE STUDENT.

BY TOSEPH SINGER.

ONE of the most important means known for giving a musical composition definiteness of outline and decision of performance, is accent. And such definiteness is the expression of a truly artistic and conscious nature. This "accent" would correspond to inflection in speech. If read in a monotonous tone it will be necessary to repeat a paragraph many times in order to learn it; but, let the emphatic elements of a sentence or paragraph be strongly marked, in fact, exaggerated, observe how much more quickly the thought and phraseology fasten themselves upon the memory. It is because the mere sounds have a new soul of meaning breathed into

Nothing, on the other hand, is more conducive to forgetting a composition, than a mechanical and monotonous manner of its performance. But while insisting upon the great value of accenting in memorizing a piece, it must not be forgotten that the intensified accent must conform to the requirements of correct phrasing, otherwise the result will be a caricature. This latter fact is not overdrawn, as is shown in the remarkable tricks which are played in language by the misplacement of punctuation marks. In music, a passage may be made to mean one thing or another, or be made almost unrecognizable by simply violating its true accent.

The accent, used simply as an aid in making the tone picture clearer, and therefore easier to memorize, insensibly merges into the higher forms of musi-

Indeed reflection will show that accent really forms the very basis and is the very life of all artistic performance.

Exaggeration of dynamic marks will vastly aid in fixing the aesthetic contents of the composition in the memory. After the technical difficulties of the piece have been overcome, the student must busy himself equally earnestly with its meaning. A piece so studied will finally attain to an independent unchangeable art work. The artist can then no longer consider a change of interpretation as possible, any more than can the sculptor modify his creation after it has once been embodied in marble.

If I had my life to live over again, I would make it a rule to read some poetry and listen to some music at least once every week; for perhaps the part of my brain now atrophied would then have been kept active through use. The loss of these tastes is loss of happiness, and may possibly be injurious to the intellect, and more probably to the moral character by enfeebling the emotional part of our nature:-Darwin.

# Making the Summer Profitable

Opinions of Practical Teachers upon Rest and Study in the Torrid Months

In answer to The Etude's query as to "The most profitable way to spend the summer," it would seem that a question largely determinable by the exigencies of climate-is, to a very great extent, a matter of locality.

If, for instance, pupils and teachers could agree upon a course of hot weather behavior, good, say for the Atlantic coast from Maryland to Maine, such plan would in nowise be applicable to Minnesota, and hardly to the cities of the Rocky Mountains, of the Central and Southern Pacific Coast or the Gulf States. Where the summer is hot, the air moist and enervating, the student will naturally incline toward taking things easier with the first approach of warm weather; the teaching season will much curtailed and the work concentrated, in such localities. In the Rocky Mountain country, the days will probably be considered too warm for work, and the nights far too beautiful for indoor application; the whole climate, for most of the year indeed, entirely too distractingly agreeable for keeping rigidly at study, except during the eight or ten weeks of comparatively inclement weather. The same might be said of Southern California.

There is no question that serious, protracted application to the study of music is more compatible with a long and severe winter, or a tedious chain of cloudy months of damp frigidity and ceaseless chilling drizzle from the skies, than with the natural attractiveness of more salubrious latitudes. The best choral music, for example, reaches its highest development under these otherwise disagreeable and unpropitious meteorological conditions-in the Scandinavian countries, in the North of Germany and in Great Britain.

In the northern section of our Middle West, where one must always be prepared for a rather long and more or less severe winter, there are occasional hot days in the summer season, but these are almost invariably accompanied by cool nights. The majority of the teachers in St. Paul and Minneapolis for example, are in the habit of continuing their studio work all through the short, warm season, devoting the morning or the afternoon (or, some of them, three complete days in the week) to teaching, and then boarding an electric car or a railway train for their cottages on the shore of some convenient lake, a number of them occupying summer homes of their own, within easy access of the city.

These facts are not made public for the purpose of encouraging immediate and abundant professional migration to Minnesota, in the hope of encountering idyllic environment; they are mentioned merely to illustrate the point that pupil and teacher may both continue relatively active during the summer months, where climate conditions are favorable. The writer is not inclined to approve this plan in all cases, even in sections of the country where climate is so propitious for summer study as in Minnesota; many pupils are doubtless benefited by a complete, even if comparatively short, vacation.

Genius doesn't want any vacation; if it takes one it keeps occupied during the holiday anyway, because it can't help it. But we are not, I take it, discussing the extraordinary pupil here-the rarely exceptional talent-but the general average student of music; for such the writer is inclined to advocate a complete cutting loose at least once every two or three years, if not oftener,

Let it be a trip abroad, a stop at the seaside, in the mountains, or a "camping-out" upon some lakeshore not too close to civilization, the student embracing such opportunity for instrumental or vocal study, or for musical enjoyment, as may present itself by the way-returning in the fall, refreshed and invigorated, to serious, arduous application. Nor getting out of the pedagogic rut-far out of and away from the exacting daily round of professional

#### I. S. Van Cleve.

In this wonderful land of self-made men and women, the disposition and the opportunity for those who have not the full command of time, strength and funds, to do much useful work, and attain much self-development, is a marked trait of the people There are hundreds of fortunes, some of them co lossal, which have been amassed by boys who be gan in poverty; there are scholars who, like Elihu Burrit, labored at the blacksmith's anvil, yet grew into linguists, mastering forty languages; or, like Mr. Burnham, the court stenographer of Chicago, have pecome the world's authority on some specialty, like double stars, The brave, patient army of music students can

show as long an honor-roll as any other army of intellectual workers in the nation. The first-class pianists, violinists, organists and vocalists, not to mention orchestral performers and conductors, and theorists and composers who have had a ten-years' hand-to-hand wrestle with the malicious giant, Pov erty is a vast one. Our lawyers have often worked their way through college; so have our ministers and teachers and doctors; and the business man who has begun like an ant tugging at a tiny grain, and ended like an elephant piling mighty timbers, we see on all sides. There is a class of our teacher-army for which every year more and more liberal and acessible provision is being made. That class is the teachers in rural districts or in the smaller towns and cities, whose income is not large, yet allows some small margin for self-improvement. Such may not be able to accumulate at any one time a reservoir of money, ample enough to float them for entire years of untramelled study, but they can manage to gather two or three hundred dollars, or at least one hundred dollars, and with that amount a vast deal may be done during the vacation months, which are nearly every part of the country periods of enforced leisure to the music teacher. This vacation section of the year has been for a quarter of a century elongating itself, especially in the large centers of population, in a way which is a serious embarass-ment to the professional music teacher. In such cities as New York, Chicago, Cincinnati and the like, many teachers count upon a four months' vacation. Those who teach in schools during the academic year, can not find so much time as this, but can assuredly get ten weeks at their disposal. For all such there can be no greater refreshment, no greater betterment than a summer term of study Our minds are strange and wonderful machines; they partake of the mysterious nature of God, the Creator, and seem never to need rest. The philosophers say that the current of thought is absolutely continuous, and that we think as uninterruptedly while asleep as when awake. Certain it is that often we need for mental recreation, not a singing into a comatose semi-animal ease and stupor, but merely a change of occupation. This change of occupation should not be so great as to imply the laborious learning of some difficult new technique, but should nevertheless be wide enough to employ a different set of the mind's faculties. The labor of teaching, with its myriads of iterations of small technical de tails, can not help degenerating into dry monotony, and that rapidly, unless the mind has some constant hidden source of irrigation.

The fiery dead desert, which they call "Death's Valley," out on the borders of Arizona, is so fear-ful and grewsome an alkali desert and land of death simply and solely for want of water.

Could we pour water enough into the desert of Sahara we could redeem it into incalculable fertility. This is an exact image of the human mind. The and invigorated, to serious, arounds applications. And can it fail of benefit to the teacher—this occasional qua non of perpetual usefulness and eternal youth. The average musician does not have a well system-can it fail of benefit to the teacher—this occasional qua non of perpetual usefulness and eternal youth. bringing in of new thoughts all the time is the sine

In nothing are those who essay the noble and arduous calling of the music teacher more differentia ated from each other than in the quickness with

which they take on this inevitable aridity of mind. Some there are who are dull, blase, cynical, in ten years; again there are others who, like the ven erable Dr. William Mason, have taught more than a half century, and are still bright, energetic, valuable and in demand. However, there is not one of this evergreen type of musicians who has not constantly, through all years, all seasons, all vicissitudes. and against all retardations, continued to treat himself as a student—a student with the future before him. Never think that you know music; it is in-finite; as infinite as life itself. You will never know music to exhaustion, but you may perpetually drink of its beauty and inspiration. As a hill from whose deep heart bubble out copious springs of pure water to make the surrounding valleys fair with emerald teacher who will not be beaten down into the level plain by the brutal drudgeries of bread-winning

#### Mrs. Hermann Kotzschmar.

If such a one has given nine months of the year (from October to July) to constant lessons and up remitting practice, the most profitable way to spend the summer is in complete change from the study of music. In the early years of my teaching, some ambitious pupils would insist, against my better judgment, in continuing lessons during the su with the consequence that one or the other dire results followed: either the lessons and pr begun so enthusiastically would, during the term, inevitably be intermittent and desultory. productive of nothing; or, if practice and were faithfully adhered to during the summer. the pupil would be exhausted and forced to rest, with a loss of vitality and nerve force sician can never afford. With pupils from eighteen years of age, attending school while stildying music. I always advocate an entire cessation rom music lessons during the summer vacation the interest in music lessons during the school year is doubly enhanced by the complete rest.

The music teacher, while also a music student is in a different category from the mere student. It is such a different proposition to imbibe rather than impart. It is such an exhilarating change to pur oneself rather than be whip for another. Summer is the only time in which the busy teacher-student can get fresh thoughts and inspiration for work Re all means such a one should take advantage of the countless summer schools for teachers, at charming summer resorts, to get fresh teaching material. The mere meeting with other instructors, and talking ways and means of obtaining results, is an education in itself. Nothing brightens the fagged teacher like a five weeks' course of study with some up-to date musician. But even this work must be more in the line of lectures, discussions, listening to music, rather than in personal practice at the piano. No one can work the entire year without cessation, and the teacher-student, after nine months of the most exhaustive labor, cannot practice four or five hours daily for even five weeks without undergoing too great a strain.

There is more to music than mere manipulating the keys: such as reading musical history; studying methods of thorough work producing quick results; getting in touch with many teachers, and so learning different ways of presenting old principles in music; in one word, broadening. This is what makes summer study profitable for the teacher-student.

#### Horace P. Dibble.

This question occurs to all teachers, but the suggestions below are more applicable to those teachers who live in small towns—teachers who have their reputations to make and their incomes to get into a satisfactory condition.

During the winter months, the average teacher is more or less busy with his teaching, which means that he is confined indoors and has his nerves more or less racked by a constant reiteration of "Do" and "Don't" and many explanations (the most of which. from his own standpoint, seem to be more or less unnecessary). The consequence is that when he has some time to himself, he is often not in a mental and physical condition to improve himself and has to use a certain amount of time for relaxation.

which are alike and it is very easy for him to get into a condition where his time is frittered away. The first he knows, the day has gone and he practically has nothing to show for it, excepting the few dollars which he has earned in giving lessons.

The summer is here. What shall I do? There are several plans which may be suggested. In these days of street cars, automobiles, etc., many of us have almost forgotten the primitive mode of conveyance. Is there some little stream within a few miles of your residence? Did you ever try taking a fish pole in one hand and a minnow bucket or bait box in the other and striking out for a ramble along its Rev. Dr. Van Dyke says (I quote from memory) that he has just enough of the gambling instinct to enjoy casting a hook into the water, wondering what it will bring forth.

If there is no fishing stream within a reasonable distance of your home, at least there are the four points of the compass, and you can start out every morning for a long tramp and by going a different way every day and keeping your eyes and ears open, always find something worth while.

So far, so good, but what about that piano technic? Is it as good as it was a few years ago, when you stopped studying? What about all that unexplored region of music which you heard about when you were not a teacher and which you intended to the up some day? Let me suggest that you the First Volume of Mason's "Touch and Technic" and not merely practice some of the first exercises, but in a systematic way (through the Summer) dig all the way through it. If you are really interested in keeping your technic in a first-class condition, of no way which will be so conducive to such a result. Then if you would take a musical catalogue and lay out a certain definite course of study for yourself in a systematic manner, it is wonderful how much you can pick up during the Summer months. A judicious mixture of open air relaxation and systematic study will have a wonderful effect on your physique, morals, manners and menality, which are really all one and the same thing. You will be surprised to see how soon these summer months will glide by, and you will not only begin your teaching in the fall in a fresh and rejuvenated condition, but you will also have increased your musical stature.

#### Edward Burlingame Hill.

"Let me admit at once that I am not a great believer in vacations, except for such specific reasons as ill-health, whether from over-work or other sauses or persistent 'staleness,' to borrow an athletic term. A student should learn to adapt his life to his work, to keep steadily 'in condition' by means of system, variety of occupation, and especially by regular exercise and recreation. The student must recognize that in music it is quality and not quantity of work that counts. He should seek to renew his physical strength in order that he may maintain as high a standard as possible.

"If I do not encourage idleness during the summer months. I think it highly important for the student to obtain variety in environment. This is especially important for the student who lives in the city, where hygienic conditions are inimical to health, and where exercise is difficult if not impossible. If, then, the student can spend a few months in the country or near the sea, that is the first step towards storing up energy for the winter months to come. Even a small town is better than nothing, as an antidote to the drawbacks of city life.

"In making plans for the summer, there are three main considerations. First of all, physical restoration to the greatest possible extent, as much life in the open air as possible, wholesome food, and exercise according to the habits of the individual. The latter should, if possible, take the form of some game, walking, excursions, or something of a pleasurable nature. Assuming that a certain amount of work will be done in getting up a new repertory, maintaining the old, etc., the second consideration should be directed towards broadening the lines of professional work. The pianist, violinist and singer should study harmony, musical analysis, and even the capacities of orchestral instruments, etc., if these subjects have not formed part of their professional training. The singer should study languages, in order that he may the better understand the texts of his songs, and also with a view to perfecting pronunciation, diction, etc. In general also it is valuable for the student to read musical criticism and biography, such as Schumann's writings, Berlioz's the teacher to be expected to produce a highly-æs-

witty essays, and even Wagner's studies on various music topics. The letters of musicians such as those of Mozart, Mendelssohn, Liszt, Wagner and others may be used to great advantage; also such a unique biography as Modest Tschaikowsky's Life of his Brother (translated by Rosa Newmarch). Also the writings of Ernest Newman, Laurence Gilman, Daniel Gregory Mason and others may be profitably added to this list. Finally there should be a definite effort to take up topics akin to the study of music such as psychology, philosophy, and possibly the study of some painters. By this means the point of view of the student will be greatly broadened and from the analogy of principles in other arts will assist him in making progress in his own. Indeed, the attempt to establish the kinship of principles underlying all arts will prove of especial value to the stu-dent, and will materially assist him in the comprehension of his own. The following books are especially recommended: George Moore, 'Confessions of Young Man, 'Impressions and Opinions,' 'Evelyn Innes,' a novel dealing with artistic topics; R. A. M Stevenson, 'Velasquez,' Whistler, 'The Gentle Art of Making Enemies,' Ten O'clock and other Essays; George Santayana, 'The Origin of Beauty,' 'A His tory of Reason' (Vol. IV, Reason in Art); Ethel Puffer, 'The Psychology of Beauty;' William James' 'Psychology,' also his essays.

But in spite of the ambitions which may thus conflict during the summer, a keen sense of proportion must be maintained, for the object of summer plans is to return refreshed in body, clear-headed, with a renewed confidence and poise ready to attack with persistent energy any and all problems that may present themselves during the winter months

#### DON'T WORRY.

BY E. E. HIPSHER.

Worry is a disease which few escape. It would be safe to say that, at some time in his life, almost every teacher worthy of the name, has been subject to its attack. When the pupils come up, one after the other, with their lessons poorly prepared; when it seems there never will be that awakening and quickening of their minds which will spur them on to do something of real account in their work, then it is that the teacher's spirits drop, and he begins to wonder if, after all, striving for his ideals is worth

Here is the point at which he should stop thinking about his pupils and turn to a serious consideration of himself. There is a duty to self which rests upon every man. In the performance of it lies the accomplishment of that higher duty to the Creator. No living soul has a right to jeopardize his individual worth in a game of questionable benefit to others "To thine own self be true" wrote the immortal bard, "and it must follow as the night the day, thou can'st not then be false to any man;" and in this proclamation he solved the whole problem of our lives. Humanity needs not the heritage of overwrought debilitated nerves. Already, the stress of time has bequeathed to us too much of that. What we need in our work is the quiet, refreshing, exhilarating efflux of personal energy that will go out to those in our care and send them to their work better able to meet the demands of their studies, in a normal unimpassioned frame of mind. How shall we do this if we have not first learned to approach our work in that same attitude? Our pupils are coming to us, hoping to drink at a fountain that shall work the miracle of clearing their vision to see through the darkness that, not far ahead, envelops their way. They have a right to expect us to rift these clouds, and, if we are not ready for that task, then it were better that we stop, about face and take time for a searching of our needs, till we are prepared to assume this responsibility.

Worry is born largely of misdirected ambition. We become over-zealous in our anxiety to achieve tangible results. We forget the hours, days, weeks, even months and years, that we have toiled in the accomplishment of certain ends, and grow impatient that those under our guidance do not grasp, assimilate and put in practice the same things, at our first suggestion.

#### Avoiding Worry.

Many conditions, effecting the results of his work, are not within the teacher's power to control. Is

thetic soul from that boy of whom his parents and the Lord (I say it reverently) made such a jumble in creation as to leave him with neither love for nor inclination toward that which is good and beautiful?

While, in the battle for bread, teachers are compelled to accept as pupils these multitudes who are studying (being exposed to lessons) simply to gratify the vanity or whims of parents, there necessarily will be much condoning of conscience on the part of teachers. The interest born of love and desire for knowledge is not there. Too often they come "Like quarry slaves at night, scourged to the dungeon." What shall we do with them? Few can afford to turn them away, for they are the exceeding number that furnish the comforting balance in the check-book. If turned away their fee will probably go to some unconscionable charlatan. No, take them, and, while with you, give them your best efforts. Use every means within your grasp to spur them on and to awaken in them something of sympathy with their work. When this is done and you can lie down at night in the sweet consciousness of a day's work faithfully performed, banish all harrowing thoughts of results and leave this to the Eternal Purpose that through Creation runs. You have done your best, the consequences are no more for you to shape, and the responsibility no longer yours.

Believe and practice the Gospel of Good Cheer.

So long as the teacher allows himself to worry, no matter what the provocation, unwittingly he is sowing the tares with which he must reckon in the rvest of his labors. The freshness, originality and spontaneity of ideas will forsake him and lessons will lose that charm of personality which alone gives them zest and value. He will be unable to approach his work with that poise of mind and nerve which is essential to the best results; for the pupil involuntarily imbibes the mood of the master, and the spell which passes over him here will give tone not only to his work at lesson-time, but also to all those hours which he spend in solitary practice and contemplation of his work.

Written, primarily, with the young teacher in aind, it is hoped there has been something said here that may make lighter the way of those of maturer

years still found at their posts.

Keep buoyant in spirit. Look the old world squarely in the face and see if it has not for you a bright day whenever you put yourself in the mood Keep young in mind, in thought, and the body will not grow old. Then may you hope for something of the reward of that dean of practicing teachers, Manuel Garcia, who rounded out a century of useful life, and yet, in his last days was seen tripping like a school-boy up the stairs of the Royal

#### HOW SHALL WE FINGER THE SCALES?

BY A. W. BORST.

UNTIL a comparatively recent date, all teachers of the pianoforte used the same method of fingering the scales. The principle was to take the long fingers for the black notes. This really seems the natural position, one to suit the formation of the hands, and will be found universally employed in the passagework of pieces.

But there is now another body of teachers, including those in some noted conservatories, notably the one in Paris, who adopt from the very outset the fingering as in C major for every scale, major and inor. That the practice, as an exercise in technic, is denied; it has been in use by advanced players for many years, but-only after the regular fingering has heen mastered

Now it becomes a somewhat serious problem which road to pursue (particularly in the case of students having started with one plan, and being obliged later to study with another teacher who favors the opposite fingering).

Not every one will take the pains to fully explain the advantages or disadvantages of each system. When a scholar gets the idea that he has to retrace his steps, discouragement becomes at once apparent. Is the old style of teaching the fingering of the scales, like everything else, in a state of evolution? If so, shall we all help the movement?

As all will acknowledge that scale playing remains the foundation of technical proficiency, it is worth while to ask teachers of experience to take the matter up, so that a disinterested person may draw a fair balance as to the merits of both systems.

AMERICA, the home of the Chantauqua, is preemineptly a country of reading people. In no other land is the potency of the book so great. Many of our greatest men, not excepting several presidents, have climbed up to success on a ladder of which the rounds were books. Every reader of THE ETUDE should constantly remember that he is living in a land where reading is imperative. Our public libraries and our book stores are filled with free post-graduate courses for those who desire to advance. The opportunities are so open and so inexpensive that you may rest assured that if you do not avail yourself of the splendid chances for advancement offered through the inspiration and instruction to be obtained through books, your rival surely will make use of these great advantages and outstrip you

The summer is the time of the year when the musician must do his best work in reading. We have, accordingly, prepared a list of books, selected from every available source, that we fell will be of especial value to him.

# NOVELS AND MUSICAL FICTION.

"The First Voin," by Jessic Fothergill.
Without doubt the most widely known and most popular of all musical novels. Although essentially a love story, it gives the experiences of a young woman music student in Germany with such accuracy and interest that one is fascinated throughout and at the same time benefited musically.

"Charles Auchester." by E. Berger.

"Charles Auchester," by E. Berger.
An interesting and well told story of musical life in
Europe. The book has had a very large sale and has
been popular for many decades. The writer's real name
was Miss Shepberd, and the fictitious characters are
supposed to represent musical celebrities, thus: Serraphael, Mendelssohn: Burney, Sterndale Bennett; Auchester, Joachim; Clara Burnett, Jenny Lind.

"The Fifth String," by John Philip Sousa. Mr. Sousa's versatility is nowhere so distinctly shown in this story. The tale of an Italian violin virtuoso America is filled with romantic interest and will ely please those who desire interesting musical fiction summer reading. The hook is illustrated with seven excellent colored drawings by Howard Chandler visits.

"An American Girl in Munich," by H. W. Daniels. The author's descriptions of her year of music study in the Bavarian capital are true to life, animated and attractive. She comments with originality upon the operas and sympionies which she heard in Munich, and a number of actual figures in the musical world are dis-

"Musical Sketches," by Elsie Polka. One of the most couplier of all minical hooks. Al-though several decades have passed since the book was written, it still has a sale and is especially desirable for children's use. It is a series of interesting short stories dealing with famous musicians. Additional novels of interest to summer readers:

"The Prima Donna," by F. Marion Crawford; "The Charlatans," by Bert Leston Taylor; "Doreen," by

#### GENERAL MUSICAL BOOKS OF EDUCA-TIONAL VALUE.

"Musical Education," by Alex Les vigene.
The mission and the second seco

"The Art of the Musician," by Dr. Henry G. Han-

"Music and Morals," by the Rev. R. H. Haweis, M.A. "Music and Morals," by the Rev. R. H. Haweis, M.A. Few musical hooks have been more popular than this collection of criticisms, essays and paragraphs. The book has no central purpose as the title might indicate, but is a highly interesting series of popular dissertations upon musical toples of interest to the music lover as well as the student. The toples range from philosophical and ethical subjects to blographical and his

"Music and Musicians," by Albert Lavignac. This book is difficult to describe as it is so compre-hensive. Lavignac has the impulse of the born teacher

and he has included in this attractive book of 500 pages infornation and instruction relating to musical history, musical tactory, musical interpretation, and musical in-terpretation and in-terpretation and one that we can not recommend too strongly.

"The Music of To-Morrow," by Laurence Gilman. Readers who want to hecome more intimately ac-quainted with the lives and music of Debussy, Strauss, Indy and other present day writers of important music will find Mr. Gilman's work very satisfying.

"How to Appreciate Music," by Gustav Kobbe. "How to Appreciate Music, by Gustav Koobe.

This book is intended for music lovers and is very popular, and is really a very comprehensive discussion of many phases of musical art in unrechnical language. It is of particular interest to planoforte lovers as the development of planoforte music is given much attention. "The Evolution of the Art of Music," by C. H. Parry.

After Evolution of the Art of Music," by C. H. Patry, No musical book has had more commendation from thinkers in receipt from the property of the property of

"Power Through Repose," by Annie Payson Call. We have repeatedly recommended this book to our readers. It is the best remedy for exhausted nerves and tired minds of which we know. If you feel all worn out from your teaching season, get a copy of this book and take a week off in the country practicing its suggestions and you will come back to the city a different person. No nervous teacher or student should be with-

"Reminiscences of a Musician's Vacation Abroad,"

If you have no yet become acquainted with this book, and if you have no yet become acquainted with this book, and if you have a sense of humor, you have a treat in store for you. Few more amasing books have ever been written. It may be read by general readers as well as music lovers. Moreover, it relates many musical aneodotes which are instructive and interesting to the sti-

"The Music Life and How to Succeed in It," by

Thomas Tapper.

This work is one filled with sound practical advice and suggestion for ambitious young musicians.

Additional books of general musical reading: "The Orchestra and Orchestral Music," by W. J. Henderson; "The Romantic Composers," by Daviel Gregory son; "The Komantic Composers, by Daniel Gregory Mason; "The Love Letters of a Musiciam," by Myrtle Reed; "Shakespeare in Music," by Louis C. Elson; "Grand Opera in America," by H. C. Lahee; "A Guide to Opera," by Esther Singleton; "The Story of the Oratorio," by A. W. Patterson; "Thirty Years of Musical Life in London," by Herman Klein; "Beethovan and His Nine Symphonies," by Sir George Grove; "The Beautiful in Music," by Ed. Hanslick; "Psychology for Music Teachers," by H. Fisher; "The Opera," by R. A. Streatson.

#### BIOGRAPHICAL BOOKS.

Special Biographies.

Special Biographies.

The biographies of the masters of the past and present are so numerous that it would be impossible for na to so numerous that it would be impossible for na to the past of the first of the first. So with nedequart descriptions in a list of this kine. So with nedequarties of control in a list of the kine. You may information you and we will be very failed to two you may information you and we will be very failed to the property of the past of the pas

"Beethoven, a Biographical Romance," by H. Ratt. This book, and its companion book devoted to the life of Mozart, while not claimed to be authentic gives a clear idea of the chief events in the life of the great master in so fascinating a manner that the reader often gains a better impression than could be gained from a formal biography. The sale of the books has been very

"Famous American Composers," by Rupert Hughes. Princus American Composers," by Rupert Hughes.
Mr. Hudse very clevity divides American composers.
Mr. Hudse very clevity divides American composers.
The Humorators, The Academies, The Colonist, The W The Important of Corient Composers. The last class includes the unit of Corient Outpoors. The last class includes the unit of Corient Outpoors, the last class includes the unit of Corient Outpoors.
Tractically all of the men and when of our nation who care the composition of the control of the contro

"Chopin and Other Musical Essays," by H. T. Finck.

Additional biographical books: "Famous Singers Additional biographical bloods: Failious Singers of To-day and Yesterday," by H. C. Lahee; "Memories of a Musical Life," by William Mason; "Woman's Work in Music," by Arthur Elson; "Chopin, the Man and His Music," by James Hunecker; "Famous Pianists of To-day and Yesterday," by H. C. Lahee.

#### BOOKS FOR PIANO STUDENTS AND TEACHERS.

"Pianoforte Playing," by A. F. Christiani, "Pianoforte Playing," by A. F. Christiani.
This book is like a course of instruction in Rest.
No pianist can read it without being helped. It would
be impossible to estimate the pianist can read it without being helped. It would
be impossible to estimate the pianist can be a considered and a contract of the consential laws underlying musical interpretation, phrasing and accent, and at the same time through numerous examples very heidly indicate the time through numerous examples very heidly indicate the time through numerous examples very heidly indicate the time through the consenting the pianist of the consenting the pianist of the pianist may be a consent of

"The Aesthetics of Pianoforte Playing," by Dr. Adolph Kullak.

The writer was a brother of the famous. Theodor Kullak, and this work is one that all advanced students and teachers should be familiar with. It contains many practical teaching hints in addition to the main subject of the book—the beauty in munic. A permit of the work will add the prefromer as better performer as better musician.

"Music Study in Germany," by Amy One of the most famous music books ever liss Fay describes with splendid enthusiasm her days with Franz Liszt and Ludwig Deppe.

thas great innate charm and at the same time is
as a course of lessons to many earnest piano stu "Descriptive Analyses of Piano Works," by 1 Baxter Perry.

Analyses of many of the most important and compositions of the great masters. Pieces like the "Moonlight Sonata," the "Chopin Ballades" and other works are carefully described.

"Pianoforte Music," by J. C. Filmore. It gives the reader an idea of the great pianoforte music so that the student can be guided in selecting desirable music and comprehending its meaning and im-portance. The book is a history of technic and every thing pertaining to the piano.

"The Appreciation of Music," by Mason & Strette. "The Appreciation of Music," by Mason & Swette.

An exceedingly valuable work tracing with prac deterness the development of musical art through the afforms of musical composition. A musical sun entered forms of musical composition. A musical sun entered and the student will find that a home study containing and and the student will find that a home study containing a sun and the student will find that a home study containing easily be devised that will make the summer mortis ones of great profit. The musical selection presuppose that the student possesses at considerable plannoform challe. "Celebrated Pianists-Past and Present," by \. Erlich

This is the most comprehensive collection of bian aphies of the great planists in existence. One hus thirty-nine famous masters of the instrument quately considered, and in almost every case a trait accompanies the biography. It is a book lover of the planforte should possess.

Additional books for piano students and te chers: "Ear Training," by Arthur Heacox; "The Great Piano Virtuosos of Our Time," by Von Lenz; "Technic and Expression," by Franklin aylor;
"Studies in Musical Graces," by Ernest Fowles: "A
History of the Pianoforte and Pianoforte Pl vers," by Oscar Bie; "The First Principles of Pianoforte Playing," by T. Matthay; "Artistic Pianoforte Play-ing," by E. Caland.

#### BOOKS FOR VOICE STUDENTS AND TEACHERS.

"The Philosophy of Singing," by C. K. Rogers. Notwithstanding the threatening completity suggested by the title, this is one of the most helpful and unctical books upon voice culture ever written. No teacher can read this work without becoming a better teacher. The writer was for years a successful singer, and her style is at all times clear, interesting and direct.

"Vocal Faults and Their Remedies," by W. H. Beare. Vocal Faults and Their Remedies," by W. H. Beare. The distinguishing feature about this hook is that many frequent rocal faults are given special treatment, and saingers who desire to devote part of the summer to under the saingers who desire to devote part of the summer to under the sain their weak points and remedying them will find this an under the sain saints and the saints

"Choirs and Chorus Conducting," by F. W. Wodell. Those who read the Vocal Department of the ETUDE Those who read the Vocal Department of the ETUDE for last December will at once realize how practical and left the artificial and choral music must be. This hook is indispensable to choir singers and choir conductors. It

### THE ETUDE

igor into your next winter's work. Additional books of interest to voice students: "Ten Singing Lessons," by M. Marchesi; "The Art of the Singer," by W. J. Henderson; "How to Sing," BOOKS ON MUSICAL HISTORY. "History of Music," by W. J. Baltzell.

"History of Music," by W. J. Baltzell.
Few books have been so admirably arranged for the
particular line. Share been so admirably arranged for the
particular line. Been so that the state of the student seeking self advancement along this
particular line. Been so that the state of the state

S. Law and P. W. Orem.
"How Music Developed," by W. J. Henderson. Thow music Levelopeu, by W. J. rienderson. This work, written in Mr. Henderson's lucid and logical style, rells the story of music in a very interesting and enchanting manner. It is an excellent book for the stu-dent to read after a course of study in musical listory with such a work as Eau capent impression of the main facts of value to the student and music lover.

Additional books on musical history: "The Story of Chamber Music," by N. Kilburn; "The Story of Notation," by C. F. Abby Williams; "Music and How It Came to Be What It Is," by Hannah Smith.

#### BOOKS FOR CHILDREN.

And Story of Music and Musicians, for Young Readers," by Lucy C. Lillie. An attractive book for little folks giving the essentials of musical history with additional material of a bio-graphical nature.

"The Child's Music World," by Thomas Tapper, "The Unite S MUSIC WORIG," by I Homas Tapper. An exceedingly interesting and helpful book for children written in Mr. Tapper's happiest style. Technical subjects are treated in the language of the child, and topics like "The Makers of Signa" "Wandering Singers" and "The First Songe" are ones which the teacher will at once recognize as essential and vital.

#### ORGAN BOOKS. "Modern Organ Accompaniment," by A. Madeley

Richardson. An extremely valuable and comprehensive book for the

An extremely valuable and comprehensive book for the organists' summer persual. It is new this season and is one of the most interesting and authoritative work upon the subject yet issued. The book is designed principally for advanced organists.

"The Story of the Organ," by C. F. Abby Williams A comprehensive and well illustrated battory of the organ which the peneral music as interesting the contract of the organ which the peneral music as interesting the organists of the organists.

"The Organ and Its Masters," by H. C. Lahee. The Urgan and 18 Masters, Dy H. C. Lance.

A handsome well written book tracing the development of the organ and organ music from Citestibius of Alexandria to present day writers. There are many excellent illustrations including pictures of famous organs and organists. A chronological table of organ exits completes this very necessary book for organists and students.

#### THE DEVELOPMENT OF THE ART OF TOUCH.

BY OSCAR BERINGER.

[The following paragraphs, taken from Bosworth & Company's recent publication by Exale Experience of Fenn-pany's recent publication by Exale Experience of Fenn-pany's property of the following the Special Company of the Special Company of the musical world of the last century.]
The wonderful improvement in planoforte-playing

made during the last fifty years is to a great extent attributable to the steady development during that period of the modern ideas and theories concerning Touch.

Touch, which nowadays we rightly regard as of vital importance, was almost entirely neglected fifty years ago. The present physiological treatment of this most important subject was undreamt-of at that time-no real theory of Touch existed. Where a player did use the right methods, it was by the light of nature solely that he did so; his instinct brought him to the same conclusions that we have arrived at by the light of reason. Such players as this were however, few and far between; the old stiff-arm and wrist tradition was still subscribed to by the majority of players, including artists of the first rank such as Moscheles, Kalkbrenner, Cramer and Clementi.

To Plaidy and Thalberg the credit is due of having been the first to break loose from this tradition. Plaidy first taught octave-playing by a fall with the weight of the hand from a loose wrist and supported arm, which excellent practice has been from time to time exaggerated to such an extent, that pupils often were, and in a few cases still are, taught

it filled with practical hints that will put new life and vigor into your next winter's work.

to throw their hands as far back from the wrists as possible, and to strike the keys with the full force of the blow-a most pernicious habit. Another rule which he insisted upon was that in the position of the hand for finger exercises the centre of gravity should lean towards the thumb, and not, as hitherto taught, towards the little finger. In melodious playing he held that the fingers should be kept on the surface of the keys, and pressed firmly down upon them, this pressure being maintained until the next key was depressed. Curiously, he did not realize that this unnecessary continuance of pressure, after the production of the tone required, was a total waste of force.

#### Thalberg on Touch.

Thalberg laid still greater stress upon the touch question in regard to cantabile playing. In the preface to his work, "The Art of Singing applied to the Pianoforte" he says:-"The art of singing well, a celebrated woman once

said, is the same, to whatever instrument it be applied. And such is the fact. No concession or sacrifice should be made to the particular mechanism of any instrument; it is the task of the executant to subject that mechanism to the will of his art. As the piano cannot, rationally speaking, reproduce the highest quality of singing-namely the faculty of prolonging sounds-we must, by dint of skilfulness and art, overcome this defect, and succeed not only in producing the illusion of sustained and prolonged notes, but also of swelling notes.

"One of the first conditions for obtaining breadth of execution as well as pleasing sonority and great variety in the production of sound, is to lay aside all stiffness. It is therefore indispensable for the player to possess as much suppleness and as many inflexions in the fore-arm, the wrist, and the fingers, as a skilful singer possesses in his voice.

"In broad, noble, and dramatic songs, we must sing from the chest. Similarly we must require a great deal from the piano, and draw from it all the sound it can emit, not by striking the keys, but by playing on them from a very short distance; by bushing them down, by pressing them with vigor, energy, and warmth. In simple, sweet, and gracefu melodies, we must, so to speak, knead the piano; tread it with a hand without bones, and fingers of velvet: in this case the keys ought to be felt rather than struck.

"There is one thing which I must not omit to recommend, and that is, that the player should observe great moderation in the movements of his body, and great repose of the arms and hands; that should never hold his hands too high above the keyboard; that he should always listen to himself when playing; that he should subject himself to severe self-criticism, and learn to judge his own performance. As a rule, players work too much with their fingers and too little with their intelligence."

This extract, copied from a work written close upon fifty years age, shows how advanced were Thalberg's ideas upon this most essential feature

of pianoforte-playing. Dr. Adolph Kullak, in his "Esthetic of Pianoforteplaying," published in 1876, was the first to speak of the fall of the finger," which phrase inevitably implies that the weight comes from the hand or arm; for otherwise, the uncontrolled fall of the fingers would not be heavy enough to produce a tone. Kullak further insists upon looseness of wrist, and

finger-pressure in cantabile playing. Germer, in his book on Tone-Production, holds to the old system of finger-work, or rather over-work, but, with it, he advocates a loose arm.

#### Deppe's Ideas.

To Deppe is due great credit for being the first to go in systematically for the loosely-supported arm in tone-production, but he was not sufficiently far advanced to realize the proper use of arm-weight in

Caland, a pupil of Deppe, went further than her master. She fully recognized the necessity of using the upper arm, shoulder, and back. I will quote a few sentences from her book, which is called "Artistic Piano-playing."

"The hand must first of all be emancipated-must be quite free from the hampering weight of the arm. The hand must be light as a feather. The hand will be light only when it is carried, instead of carrying itself over the keyboard. The lightness and freedom thus imparted to the hand is effected through the agency of the shoulder and arm muscles."

In 1884, Du Bois Raymond, in the epoch-making lectures he gave in Berlin upon the physiology of the muscles, and their relation to the movements of the body, gave a fresh and well-directed impulse to this quest for the best means, scientifically, of tone-

Since that date book after book has appeared on the subject. Their authors include Marie Faell, many of whose conclusions are, to my mind, quite erroneous; Söchting, whose system is an amplifica-tion of Deppe's and a host of others.

The soundness of Leschetisky upon the touch question, although he himself has not written any book upon the subject, is exemplified, not only by the admirable playing of his pupils, whose touch and tone-production are unexceptionable, but also by the writings of two of his disciples, Marie Unschuld and Malvine Bree, who, in her book on the Leschetizky method, has a chapter on Cantabile playing, in which she strongly urges that the weight should be released, and the pressure on the key relaxed, immediately after tone-production: a point upon which Leschetizky himself laid stress.

Two important works by English authors have recently seen the light; they are Tounsend's "Balance of Arm in Piano-Technique," published in 1903, and "The Act of Touch," by Tobias Matthay.

I now come to the two latest books upon the subject, both of them German publications: Breithaupt's "Die Natürliche Klaviertechnik," in which he summarizes, from the musician's point of view, all that has been said hitherto with regard to touch: and The Physiological Mistakes in Pianoforte-playing, and How to Correct Them," by Dr. Steinhausen, an eminent German surgeon. This latter is, in my opinion, by far the most important work upon technique, from the physiological point of view, that has appeared up to the present date.

The gist of these successive efforts to systematize and elevate touch and tone-production, seems to me to be contained in the following five rules:-

I. Avoid all stiffness in the joints, fingers, wrists, elbows, and shoulders.

2. Avoid the over-practice of any one particular movement, especially those affecting the weak finger-muscles. (It was the neglect of this precaution that led to the injuring, and in some cases, the permanent laming of the hand, which was so prevalent among pianists a few years 200.)

3. Discontinue pressure immediately after tone-production; continued pressure means unnecessary fatigue

4. Use the whole weight of the arm for big tone-production.
5. Make use of a rolling motion of the elbow

for throwing weight from one side of the hand to the other, or even from finger to finger.

#### MAKING MISTAKES AT THE LESSON.

ONE of the most frequent exclamations that teachers hear at the commencement of lessons is this: "I don't know how it is, but I can always play finely at home. When I come to my lesson I make so many mistakes that I never think of making when

If you are a teacher, you have probably heard this thousands of times. If you are a pupil, you probably have said it many times. It is a very annoying condition and one for which it is somewhat difficult condition and one for which it is somewhat difficult to prescribe a remedy. The cause, however, is very readily discovered. The nervous condition of the pupil is quite different when practicing aloud and when at the lesson. The pupil may have practiced with great faithfulness and have attained some commendable ability to play a piece at home. When confronted with the idea that there is someone present who may know more about music, the mental control over the fingers seems to fairly slip away despite all efforts to retain it. Sometimes this is due to the fact that the pupils have not given sufficient time to securing the right kind of a mental control. They practice too rapidly and do not give sufficient attention to technical details and to the mental digestion of each phrase. Again, the excitement of the lesson leads them unconsciously to play at a much more rapid rate than they are accustomed to play the same piece at home. The pupil should always remember that the nervous strain of the lesson must invariably be reckoned with and that it is very unwise to play the piece at a tempo equal to or greater than that attempted at home. The lesson is, after all, the crucible in which the piece is tried out. If it stands the test of the lesson, it is doubtless in good condition.

# Letters From Our Readers

WE are convinced that among the rank and file of the readers of THE ETUDE, there are teachers and students who could send us letters upon vital musical topics of the day that would be well worth publishing. In order to encourage these writers we will give one subscription to The ETUDE for every letter accepted. The letters should be not more than 500 words, nor less than 400 words in length. They should be written upon one side of the paper only, and should be distinctly marked, "For The ETUDE Letter Box." They must not be articles but letters. While they must bear upon practical musical edu-cational subjects, they must be filled with human interest. Every word, every line, every paragraph must be necessary, pertinent to the subject of the letter and alive with enthusiasm. Do not choose deep or involved subjects. We want letters upon everyday problems, opinions or relations of experiences that will help the teacher or student to work better. Of course, only a few letters can be accepted, but even if you do not have your letter accepted, you will have had the advantgae of putting your thoughts into tangible shape, and this is one of the best mental practices in which the teacher or student can indulge.

#### NOTES VS STVIE

To the Editor of THE ETUDE:

One of the most serious errors made by music teachers of to-day is that they mistake "note teaching" for music teaching. The style of the composition and its interpretation seem to have become entirely without the province of some teachers, and they spend their time solely in determining whether the pupil puts down the right notes at the right time. If our present-day teachers get their pay for teaching notes alone they are extortioners in the first degree. There are few students of music beyond the lowest degrees of proficiency who cannot decipher, at once, every note on the printed page, and give its representative tone. There is also not a pianola on the market that cannot baffle, in mechanical exactitude, the technic of even our best artists. But which do you prefer to hear, Pader-ewski, or your baby brother pushing the pedals of

your neighbor's pianola? I was once offered the privilege of attending a pupils' recital (on the organ) at which some fifteen or twenty students played compositions ranging from the first grade of difficulty up to Bach's masterpieces and the technic-trying sonatas of Guilmant. At the close of this recital the teacher gave his usual talk, mainly on the subject of "notes vs. style." He complained bitterly that they (his pupils) invariably came with the lesson only half learned. Consequently, he had time at the lesson hour only for correcting wrong notes, and never had the opportunity of teaching interpretation.

This man, a master of style and notes as he was, had the habit of stopping a pupil every time he heard or saw a wrong note, and having the passage repeated, even though the error was due to an accident, and not as the result of ignorance or faulty

Now we would not for a minute advocate inattention to notes. Notes form the material into which we put style. Every teacher will admit that there is a time, which comes again and again in his busy life, when he is a little lax in his own work, and when errors creep in, which are always more telling to himself than to his average hearer. These times must be guarded against in both teacher and pupil, but to be constantly boring the life out of a pupil, by paying supreme attention to trying to accomplish the impossible, is, to say the least, out of place in the common-sense world of to-day. Let it be stated a little more plainly that we firmly believe it to be impossible for the average pupil, of only a few years' experience, to play a lesson for the teacher, whose great superiority he recognizes, without making quite a few mistakes. There is a calm composure and supreme command over self which comes only after years of experience in our chosen vocation, whatever it may be,

Let us consider ourselves and see whether we may not be the cause of our nervous pupils' wrong notes, by putting too much emphasis on exactness, and, consequently, an additional strain on his already busy mind. As the next lesson hour draws near, let it be remembered what Ries says of Beethoven as a teacher. "Comparatively careless as to the right notes being played, but angry at once at any failure in expression or nuance, or in apprehension of the character of the piece, saying that the first might be an accident, but that the other showed want of knowledge, or feeling, or attention."

#### A NOVEL "COUNTING" HINT. To the Editor of THE ETUDE:

I enclose a little experience I had in teaching, which I thought might be of use to some other

My pupil was a dear little creature with a flowerlike face and a halo of golden hair, and was struggling with the mysteries of the first music lessons. As time went on she absolutely refused to "count." Surely it could not be stubborness! She seemed to thoroughly understand, but her rose-bud lips were sealed and not a sound would issue from them. An appeal was sent to mamma, all to no

Then a bright thought came and at the lesson hour when the little fingers were behaving so well but still with no counting to be heard, I said, "Let us take turns counting, you can say the first, I the second, you the third, I the fourth. Now say yours out loud so I will know where to say mine."

A smile flitted across her face. It was a new game. and the counting began. So earnest did she become that in attempting to count her "turn," she was soon unconsciously counting the second and fourth also and discovered that counting wasn't such a dreadful thing after all. It was "just fun."

'I have used this plan with many a little pupil STUDYING RHYTHM WITH THE METROwhose lips were otherwise sealed and it proved satisfactory in every case.

FLORA J. MANLOVE.

# TONE PRODUCTION ON THE PIANO.

To the Editor of THE ETUDE: In an article on tone production on the piano, in

the January number of THE ETUDE, Mr. Herve D. Wilkins closes some very interesting and, I think, sound remarks by saying, "It follows from the above reasoning and explanations that the use of snapping finger motions and a solely percussive touch can not result in expressive piano tones." Tyndall says that "when the hammer of a pianoforte remains in contract with the string three-sevenths of the period of vibration of the fundamental tone, the intensity of the overtone is nine, estimating the foundation tone at one hundred. When, however, the duration of contact is diminished to threewentieths of the period of the vibration of the fundamental tone, the intensity of the harmonic rises to 357; while, when the string is sharply struck with a very hard hammer, the intensity amounts to 505." From this we may safely infer that as the mode of attack determines the rapidity of the movement of the hammer, it also determines how long it will remain in contact with the string, for the quickness of the rebound will be determined by the rapidity of the attack; hence, no matter what kind of an action the piano may have, the mode of attack must deter-mine the "Klangfarbe" (clang-tint) or quality of

I think that the direction to "strike the fingers Think that the direction to strike the ingers like hammers" has caused much misapprehension, yet the direction is good enough, for one does not throw a hammer at a nail, but guides its direction by a tactful muscular control. Taken in this sense, the player should not lose control of the finger until it hits the key, and often not then, but this is not the idea generally conveyed by the direction. Christiani says, "Touch without pressure can never produce depth of tone." Again, "Expression requires pres-

sure-finger pressure." This touch requires conjoint action between the extensor and flexor muscles of the fingers, and, when it is attained, the delicacy of touch will permit the player to get the best tone from the piano. Again Christiani says close attention to accents has a surprising effect in improv-ing the touch. How? Because he demands that accents be given with the pressure touch, the effort to make the softer notes properly causes the extensor muscle to check the flexor in its descent, and this action is the basis of a good melody touch, out of which very naturally by touching lightly the passage touch is developed, because in the melody touch the key is held down until its neighbor is clear down, that is, you transfer the pressure from one note to another, while in the passage touch the hand lies so lightly on the keys that the moment the second finger feels its key the first key is released, thus making rapidity possible. Again Christiani says, "A really great pianist may show his superiority by striking a single note." How? By so gauging the rapidity of his touch that he gets the best tone the piano is capable of. This may, perhaps, be done instinctively; then It is, as the Germans say, done "by the grace of God." It may be said that the cultivation of this slow touch will result in a sluggish action of the hand, but there is more precision when the two muscles work coniointly than when the finger is thrown or dropped and momentary control of the extensor muscle is lost. As soon as the sensation of conjoint muscular action is recognized and established, it enhances speed instead of being an obstacle to it.

A new piano with soft hammers does not show the difference in touch greatly, but a piano with the hammers somewhat hardened by use will show it plainly, and such an instrument should be used in determining the question. If the difference is plain in such an instrument, the principle holds good with all pianos, and accounts for the different "touches" of pianists, for no matter how great a "genius" the performer may be, he can not make a tone from the piano without mechanical means. The genius instluctively employs the muscles of his hand in such a manner as to get the best tone, and when his method is known, may it not be employed, to some extent at least, by those less gifted?

> FLMER COOK Philippine Islands.

## NOME

To the Editor of THE ETUDE:

I cannot say how much pleased I was to read Mrs. N. S. Carey's idea on scale practice in the May

My opinion is that the tonic minor should be taught before the relative minor, but the difference in the signature must be made clear to the student, as it will be useless, as far as comprehension will go; then the relative minor and its signature.

Do not be satisfied with knowing all the scales, you must also know the chords, both major and

One word for our good friend, the metronome. In the first place, it surely is a help for our nervous system. I have noticed many articles, but I would like to suggest my plan. Many think there should be a beat for every sixteenth-note, but in case of a few measures in triplets in the right or left hand, what are you going to do? My plan of work is to start with fifty for an eighth-note, and if triplets occur, they will not always be in both hands, and your time will be correct throughout the piece. Having practiced it a while and steadily increased the speed, start in with fifty for quarter-note and steadily increase; if there should be measures which stick, take them fifty for every sixteenth-note until you can play them like the rest,

The metronomic rate should only be kept advancing until you begin to stumble, then try it slow again; if the same result, drop what you are working on and take up something else.

Learn to think for yourself; a teacher has not time to explain everything during the lesson hour. You can spend all the money you want for instruction; if you don't think for yourself, you will make slow

MRS. JOHN GALBRAITH.

# The Teachers' Round Table

CONDUCTED BY N. J. COREY

The Teachers' Round Table is "The Etude's" Department of Advice for Teachers. If you have any vexing problem in your daily work write to the Teachers' Round Table, and if we feel that your question demands an answer that will be of interest to our readers we will be glad to print your questions and the answer

TROUBLESOME QUESTIONS FOR YOUNG TEACHERS

The Reed Organ Student.

"I am a newcomer in these columns, but, as I have "I am a newcomer in insec columns, but, as I and had so much help from the department, I would like to ask for a little advice. I am a young teacher of the pipe, and have also studied the pipe organ. I now have one pupil who wishes lessons on a small resorgan. I was far advanced on the piano and theroughly conversant with all the scales and arpeged before I studied the organ. I would like to know if before I studied the organ. I would like to know if I should teach the scales and arpeggi with their vari-ous motions in same manner as upon the piano? Also, would you suggest a course of study that might be used with beginners on the reed organ, as well as those who have made a little progress?"

THIS is a problem that is liable to confront any teacher at any time. The reed organ is an instru-ment capable of furnishing much pleasure, when rightly handled. It needs special attention, and, in deed, most piano players make but a sorry effect upon it in their first attempts. It is used in many small churches and those who have to play it should give it careful attention. It is found in many homes throughout the country, coupled with a laudable desire to make best use of it. It is not found in as great numbers now as in the days before the advent of the cheap piano. But, judging from the sounds that emanate from some of these instruments, after they have been used for a time, a well-played organ could furnish much more pleasure.

As far as the motions of hands and fingers are concerned, they should be precisely the same as upon the piano. The correct finger stroke for the piano is the correct stroke for the organ, the only difference being that the various gradations in the strength of the blow are not necessary, as an increase of power is not gained in that way. The great difference between the two instruments lies in the application of legato, which is much more constant upon the organ. Piano pupils when properly taught should possess this legato, as no true legato can be produced upon the piano without it, but I am sorry to say it is not so universal as it ought to be. It would be most advantageous if every piano student could practice upon a reed organ for a little time every day until the real meaning of legato could be thoroughly understood and felt. The nature of piano tone is such that it is difficult to train young and undeveloped ears to distinguish a good and poor legato. The discriminative power itself needs much train-

Therefore your beginning organ student should be trained in exactly the same manner as a piano pupil.

As he advances, the paths will diverge, because of the multitude of piano effects that are not possible upon the organ, due in considerable degree to the pedal. Exercises for finger, wrist and hand motions should be the same. Scales, arpeggi and finger exercises for he cultivation of facility upon the keyboard should be taken up in the same manner as upon the piano, although they cannot, of course, be practiced in the same extended forms. Theodore Presser's "First Steps in Pianoforte Study," is an admirable book from which to teach the preliminaries. With this may be taken Landon's "School of Reed Organ Playing." in four books, representing as many grades. "Classic and Modern Gems for Reed Organ," will provide you with a choice collection of pieces. When the pupil is near the completion of these, it will be time for you to make preparation for the next steps. I would advise in all such cases that the work be done thoroughly, as when the interest is once aroused in students, they are very likely to want to continue their work by taking up the study

#### Piano Instruction for Voice Students.

"I should like to ask for a little information relative to learning to read music at sight, and also to learning to play the piano well enough to be able to accompany my own singing. I have taken a number of piano lessons, but my progress was unsatisfactory. I am at present taking vocal lessons, and am anxious to learn enough about the piano, and, if possible, to master the art of sight reading to sucb an extent that I may be able to derive pleasure from my music."

Your progress upon the piano will depend upon the intelligence of your teacher, the amount of intelligent application you bestow upon it, the amount of your natural aptitude and your age. Elsewhere in this department you will find a consideration of this latter qualification. If you have a good teacher, follow his directions explicitly. For learning to read piano music at sight get pieces that seem easy to you and play them through, one after the other, at proper tempo. For this practice do not learn them and do not repeat many times. As soon as a piece is learned, it is no longer being read at sight. In order to have enough music to practice, buy one of the various collections of easy music. In order acquire a feeling for chords, which is of great value to one in playing accompaniments, there is no better sight-reading exercise than taking the hymn book and playing the tunes, one after the other, from cover to cover. If you will practice these, without repetition, up to time, thus training the eye to quickly grasp chord successions, you will doubtless be surprised at the amount of progress you will make in this class of work. The book can be played through several times to advantage.

For vocal sight reading I have for years used "Sight Singing Exercises," by Gilchrist, with great success. The collection of exercises is in three books. The first is a collection of diatonic time exerciscs; the second, interval exercises. Although these exercises are more profitable when used under the direction of a teacher, yet you can practice them by yourself and acquire much facility. If you wish
to gain substantial facility you will avoid the use of the do re me syllables. It is a good plan to tice with the pitch names, A, B, C, D, etc., and with the scale numbers, 1, 2, 3, 4, etc., in order to acquire a feeling for the relationship of the tones of the scale, but otherwise the syllable la will do for all

#### Securing Desirable Pupils.

"I have been teaching the plane for nearly two years but have never had more than its or seven that the plane of the plane of the plane of the I can secure more! I live in a suburb of this large city, which is already overcrowded with both old and young advect to young teachers, not to teach in a large city at first, but circumstances do not permit of my leav-ing here at present."

Any advice that I may have given in regard to teaching in small communities did not mean that young teachers with homes and connections in large cities should migrate to small towns to find a clientele, or learn how to teach. You would find the small cities just as overcrowded. My advice in this regard was intended to try and offset the tendency in small towns among teachers to become discontented with their surroundings and lack of advan-tages, and to assume that if they could only locate in some large city they would more easily find pupils. In experimenting along this line, such teachers have generally met with cruel disappointment, finding their difficulties increasing a hundredfold on reaching the city.

You would better advertise yourself in every way you can, and advertising does not mean only a card in the newspapers. But you will need to make yourself and your work felt in the community. Try and make yourself an active influence along as many lines as you can think of, and in connection with certain organizations. Bring people's attention to certain organizations. Dring peoples attention to your work as much as possible. Can you not arrange recitals for your pupils. They may be small affairs in your own home, but they will set your pupils and their parents to talking, and the more you can make people talk about you the better. Being a young teacher, you cannot expect pupils

to come to you as readily as they would if you were older. They not only do not know about you yet, but feel uncertain of the quality of your work. A young person in every walk of life has to bide his time.

#### Some Important Questions.

"Will you please answer the following questions

which are troubling me?
"1. Why are dots used instead of writing notes with

Why are slurs used? What is the Italian term that indicates the soft

pedal?
"4. What does a small horizontal line over a note

"5. How many kinds of staccato are there?

What is the third pedal of a piano? How can a finger be cured of breaking in at the

"8. How can one break one's self of glancing back and forth between music and keyboard? "9. Why is E sharp or B sharp used when F or C

Simply as a convenient abbreviation.

Originally to indicate legato. They are now commonly used to indicate phrasing.

Una corda. Indicates that a heavy, marcato effect is desired, proportional, however, to the degree of power

of the context. Two main divisions-finger and wrist staccato.

Sustaining pedal-for prolonging single tones. Place the point of the finger on the edge of a table and let the entire weight of the hand rest upon it, adding much pressure as well, oscillating from the wrist up and down. Keep the finger in its correct, well-rounded position. Afterward raise finger high and strike as hard as possible on table. Practice

faithfully every day until no further difficulty is experienced. Do not be discouraged if it takes weeks to bring about the desired result. By taking music that does not involve difficult ositions, keeping the eyes fixed upon the music and refraining rigorously from looking at the hands. A certain amount of glancing back and forth is un-

9. Simply because in a given condition F or C could not be written. There are seven letters representing the seven tones of the diatonic scale. In writing the diatonic succession upon the staff no letter can be repeated. In writing the scale of F sharp, for example, the letter succession must be F, G, A, B, C, D, E, F. Each of the letters is sharped except B. If the last two letters were written as you suggest, F and F sharp, the succession would not be diatonic, for F would appear twice and E not at all. As a curiosity in this connection the following represents the sounds of the scale of C major. although only three letters are used. I think it will represent graphically to your eye, however, why the seven letters must be used in order to logically present the diatonic succession.



#### Starting Music Late in Life

"Can a man begin music at the age of twenty and accomplish much?"

It is impossible to predicate exactly in regard to this. There is always the possibility of an exception to all experience. It depends altogether on how much you wish to accomplish. If you desire to become a virtuoso pianist the probability is that you will fail; but if you have a love for music and will intelligently apply yourself, you can, without doubt, learn to play the piano brilliantly, which is as much as one can say of the majority of players. Virtuoso pianists are few and far between. The trouble with learning to play the piano after maturity is that the tendency of the muscles is to become stiff, and. of the ligaments, to lose all pliability. Consequently those who acquire a control over their hands during their youthful years have an incalculable advantage Indeed a child can hardly begin too early to get used to the keyboard. Under such conditions the muscles and ligaments naturally grow and conform themselves to the desired conditions during the years of constant practice. After maturity they become set and assume conditions that are only overcome by the utmost resolution. It is impossible to fix any definite age limit for the setting of the muscles. I varies with different individuals. One celebrated virtuoso is reputed to have acquired the most of his technic after the age of twenty-eight, but this is (Continued on page 405.)

# **Explanatory Notes on Etude Music**

Practical Teaching Hints and Advice for Progressive Students and Teachers
By MR. PRESTON WARE OREM

#### SCHERZO, OP. 16, No. 2-MENDELSSOHN.

This composition is number two of the set of three piano pieces Op. 16, which were originally published under the title "Fantasies" or "Caprices." They were written in 1820 during a sojourn of the composer in England. In a letter to a friend he calls them "three of my best piano compositions."

The "Capriccio" in E minor, now known as 'is perhaps the most popular of the three pieces. It reveals the composer in one of his favorite moods. In its fairy-like delicacy it reravorite moods. In its tarry-like delicacy it reminds one very much of the music to "Midsummer Night's Dream." Indeed, it is in the same key as the overture, a key, by the way, which seems to have been a favorite with Mendelssohn, since he also employed it for the celebrated "Concerto" for violin, for some of the "Songs without Words," "Rondo Capriccioso" and a number of other compositions. In music descriptive of fairy-land Men-delssohn excelled. In writing these three pieces, Op. 16, Mendelssohn seems to have had certain definite ideas in mind. The first piece of the set, the "Andante and Allegro" in A was suggested by the perfume of some carnations and bears the motto "Roses and Carnations in Plenty." The "Scherzo"
No. 2, beginning with the reiterated high B's suggests a passage played on the "faerie trumpet" of a tiny woodland flower, a spray of which the composer drew on the margin of the music paper. Mendels-sohn's piano playing is said to have been charac-terized by a delicacy of touch and tone not exceeded even by Chopin and Thalberg. His technique was fluent and remarkably accurate. He must have been at his very best in the performance of pieces of this

The foregoing is intended to furnish the student with some idea as to the proper rendition of the piece under consideration. Note the "faerie trumpets" at the beginning. As played by Lesch-etizky and as indicated in his editing, this opening passage is to be divided between the hands. Although very possibly it was not so executed by the composer, it is nevertheless in accordance with modern technical views, and will certainly add to the clarity and necessary crispness of the execution. The principal theme in staccato must be played with the most extreme lightness and delicacy, reminding one of the evolutions of an elfin ballet. The occassional sustained notes are again suggestive of the "faerie trumpet." They must ring out against the staccato passages. Beginning with the 16th measure the trumpet call and the dance theme are very cleverly combined. At the 31st measure a deeper sustained tone is heard, typical perhaps of a woodland hunting horn. The arpeggio work beginning at the close of the 47th measure must begin very softly in order to prepare the way for the lengthy crescendo which follows. This must be worked up to a strong climax. Beginning with the 58th measure there is a bravura passage in octaves. Passages of this sort appear to have been favorites with Mendelssohn and appear in many of his piano pieces. They are to be played with force and brilliancy. Note well the contrast following the octave passage between the fortissimo trumpet call and the pianissimo fragment of the dance theme. The flowing cantilena beginning at the 70th measure must be played with much expression. This is also one of Mendelssohn's characteristic thematic passages. The ascending trumpet call just before the change to the E major may be taken to represent a signal for the close of the dance, and the whole piece dies away in the softest pianissimo.

#### ROMANCE-A. JENSEN.

ADOLFU JANSEN (1872-1879) is known as a disciple of Schuman. He was practically self-taught and was one of a group of composers the product of the romantic movement headed by Schuman. He is chiefly known as a song composer, but his piano pieces are of much beauty and of some originality. This "Romance" is one of his characteristic works. It must be rendered with song-like effect,

the broad phrases of the melody being brought out with round full tone. The tenor part assigned to the left hand should also be well brought out, giving the effect of a duet for soprano and tenor. The accompanying tones are to be subordinated.

This piece will amply repay careful study. It is a fine specimen of the singing style as applied to the piano and will afford excellent opportunity for the cultivation of the true legato.

#### LANDLER, OP. 21, No. 5-KARGANOFF.

Title ländler was originally a slow Austrian waltz, danced in quiet, could steps. In modern times it has become a characteristic dance and has been idealized by many composers, beginning with Beethoven. One of the best known låndler is the famous walts in Weber's "Freischutz." Genari Karganof (1858-1890), a Russian composer and pianist, was a pupil of Reinecke and of Brassix. He has been a profile of the reason of the same that the

#### FABLE-RAFF.

This is a characteristic piece of much interest and beauty. Joachim (1820-1880) was a talented and extremely prolific composer. This Fable is one of the most popular of his shorter piano pieces. It is of but moderate difficulty. It requires clean playing and delicacy of touch. The piece is to be taken at a rather rapid pace and the baritone melody in the left hand with which it opens is to be given out firmly and in a pointed manner. The arpeggios with which the theme is accompanied on its second appearance must be played in a rippling manner. The middle section in B major must be played smoothly and with accurate phrasing, in the maner of a string quartet, the inner voices being well brought out. All the ornamental passages should be played with extreme delicacy.

#### SECOND SERENADE-KOELLING.

Thus is the most recent composition of this veteran composer. His First Strende has been a great success, and we venture to think that his cond will be equally well liked. The fact that it is adjusted gives a clue to its proper interpretation. Male staccato passages must be played crisply in the manner of the plucking of stringed instruments. The melody is to be delivered in the manner on one singing. The entire piece is graceful and elegant. It should not be taken at too slow a pace.

# TREAD WE A MEASURE, GAVOTTE—ALETTER,

This is a dainty little piece in the style of the old dance. The rhythm must be well marked and the whole piece played in a stately manner, very precisely, reminding one of court ladies and gallants participating in the dignified and deliberate figures of the old fashioned dance.

#### ROSEMARY-WEIL.

This composition is an important novelty by an American composer. It is an excellent sample of the better style of drawing room music. The expressive opening theme should be well brown to somewhat in the manner of a 'cello solo, the companiment being played lightly and well abbordinated. The middle section should be played in a rather agitated manner working up to a climax before the return of the first theme. Careful attention to the fingering indicated, and to all the marks of phrasing and expression, will add much in the proper rendition and interpretation of this piece.

# OFFERTORY IN G, FOR THE ORGAN-A. F.

This is another novelty by a successful American woman composer. This piece may be played effectively on any two-manual organ, and may be successfully adapted for even a smaller instrument. If performed on a two or three-manual organ, the right hand melody should be played on the swell with either the "Vox Humana" stop or some other soft reed, or a soft combination of reedy quality, If the "Tremulant" is a good one it may also be drawn. The left hand accompaniment should be played either on the "Choir" or the "Great," preferably with the "Melodia" or "Clarabella." This piece is useful for a variety of purposes, either as an opening number for church service, as an offertory, or as a communion piece.

#### THE SUMMER GIRL WALTZ-LINDSAY.

This is a useful little teaching or recreation piece for pupils well along in the second grade or about the beginning of the third grade. Its definite rhythmic swing and catchy metodies render it useful for, dancing purposes in addition to its value as a teaching piece. As a recreation piece it is sure to much appreciated by young players. This piece should be played very steadily and in strict time, with firm accentuation.

#### CHROMATIC POLKA-HEINS.

This is a clever little teaching piece, calculated to familiarize the pupil in a pleasing and interesting manner with the chromatic scale. There are very few such pieces, and this is one of the best we have seen. It certainly affords a very pleasant medium for acquiring the chromatic scale, its first manner of use in a musical compering, and its manner of use in a musical compering, and its manner of use in a musical com-

#### MOONBEAMS-WORTHINGTON.

This piece is one of a set entitled "Scenes on the Niagara." It is of the barcarolle type with a very taking rhythm, and a characteristic swaying motion. It must not be played too fast. It demands smoothness of execution throughout and the singing tone. It should be played tenderly, with poetic expression.

# BARCAROLLE FOR VIOLIN AND PIANO-ATHERTON.

This is a charming composition for violin and piano. The violin part is not at all difficult, but requires tasteful and expressive playing. The piano part is interesting and quite independent, it should be played very neatly and well subordinated to the solo instrument

#### DELTA KAPPA EPSILON MARCH (4 hands)— PEASE.

This is an old favorite, written in the grand march style, and now newly arranged for four hands. It will make an excellent exhibition piece, or an opening or closing number for a pupils' recital. It might also be used for marching purposes, at commencements or similar gatherings.

#### OUR VOCAL NUMBERS.

Truez songs will be found in our music pages this month, two of them very decided movelties. Williams' "Only Waiting" is a characteristic williams, which should be much appreciated by succeedings. It is especially suitable to be used at evangelistic services or at devotional meetings, and should prove effective and popular with congregations when sung in an expressive manner.

J. Lewis Browne's "Lullaby" is a new work by a successful and experienced song composer. The composer regards this song as one of his best. It is highly article into simplicity: one of the best lullabys we have seen in a long time, and destined to take high rank. It is par excellence a singer's song. Attention is called particularly to the canonic effect of the accompaniment, wherein the tenor voice of the left hand imitates the vocal melody at the distance of one measure, also to the humming refrain in triple time.

Iran in triple time.

Galloway's "Oypsy Trail" is a striking song of
the vigorous manly type. Mr. Galloway has made
a singularly happy setting of kipling's celebrated
verses. This song is already highly popular and
should find a ready welcome among our Error
readers. I should be sung in declamator style.

The reader of the striple of

# FABLE

FABLIAU

J. RAFF, Op. 75, No. 2







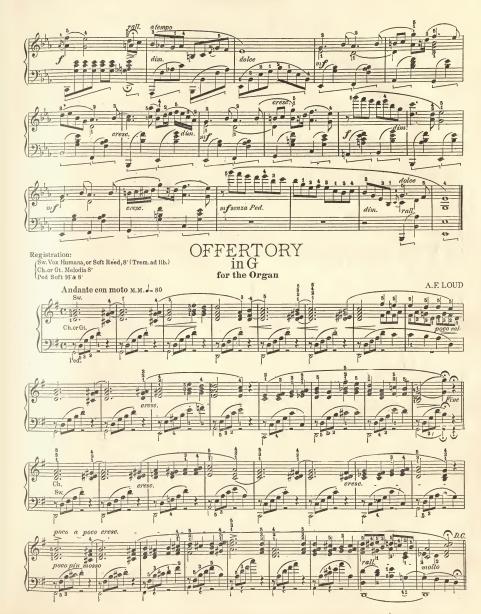
Bedicated to my sister, Regina Weil

# ROSEMARY

"There's rosemary, that's for remembrance; pray you love, remember:"

\*\*Hamlet, Act IV, Scene V.





# DELTA KAPPA EPSILON MARCH



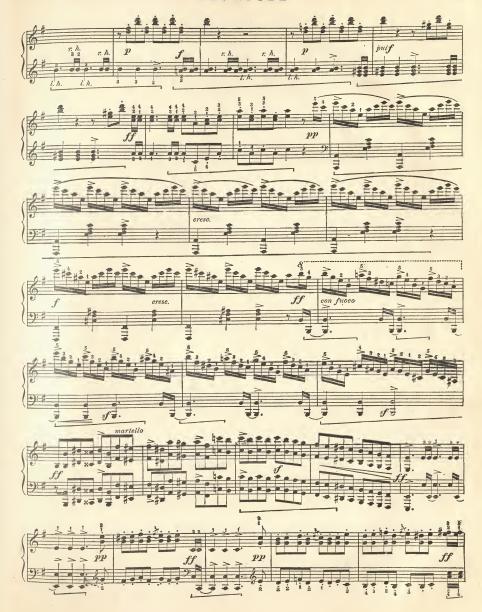
# DELTA KAPPA EPSILON MARCH

	DELIA KAFFA EFSILON MAROIT
	Arr. by W. P. Mero.  Tempo di Marcia M.M. • 100  A.H.PEASE
	Fquasi tromba
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	TRIO P



# SCHERZO

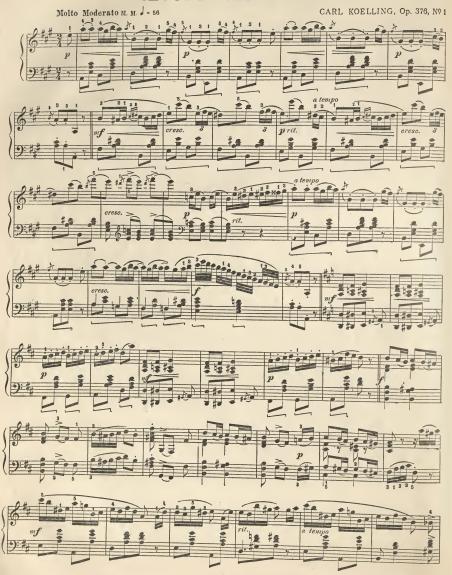


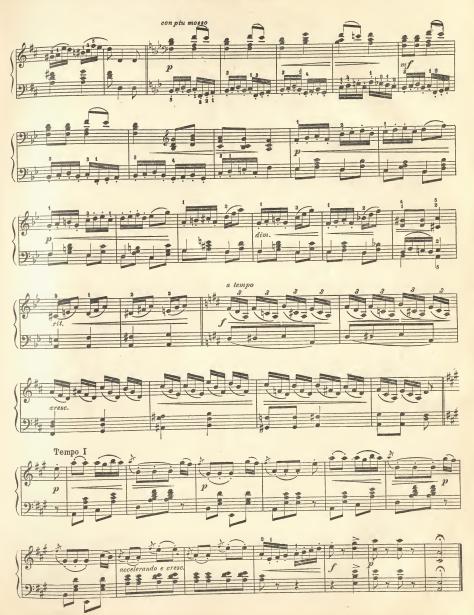






# SECOND SERENADE

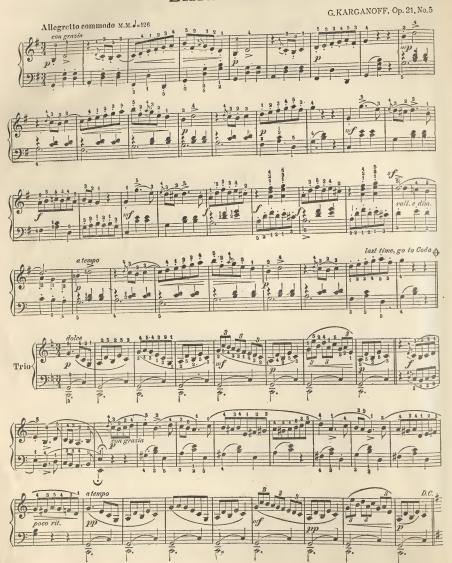








# LANDLER

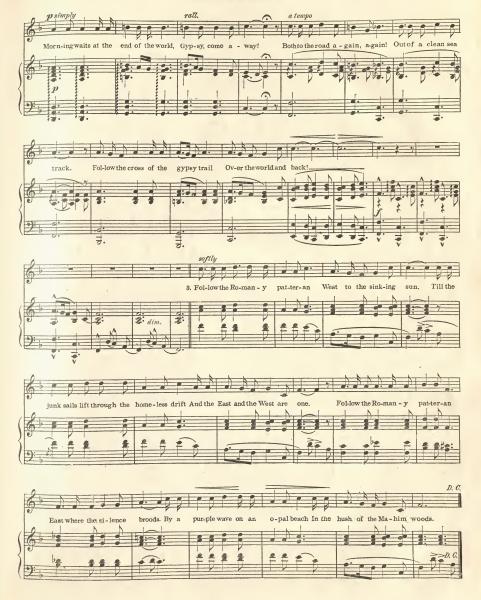




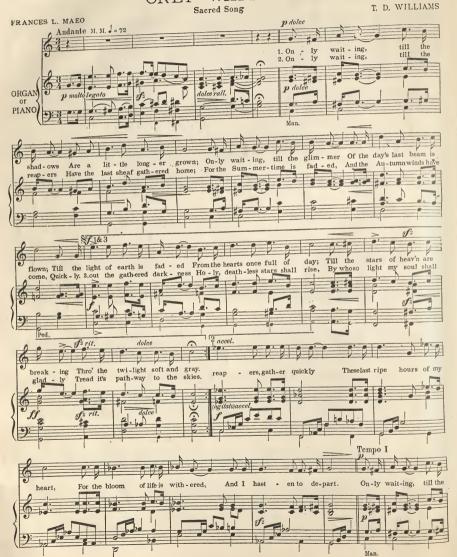
To\_Ella May Smith

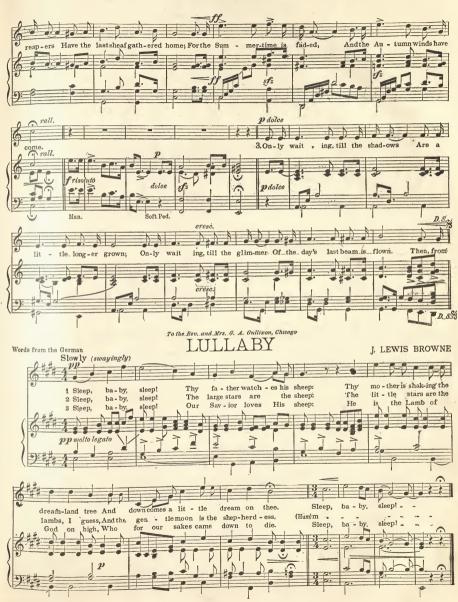
# THE GYPSY TRAIL

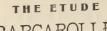










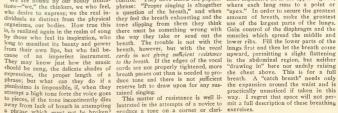


BARCAROLLE E P. ATHERTON VIOLIN and PIANO Quasi andante M.M. J.=52









VOICE DEPARTMENT

Edited Monthly by Experienced Specialists Editor for June, Dr. B. Frank Walters, Ir. Editor for July, Mr. D. A. Clippinger

It is the policy of THE ETUDE to present

#### ESSENTIALS OF SCIENTIFIC VOICE TRAINING.

THE art of the singer is founded upon two elements: (a) Temperament, which is the capacity to feel the spirit of a composition combined with a natural talent for expressing such feeling to others; (b) technic, which in its broadest sense means-the way the vocal instrument is used in the effort toward expressing feeling.

The true artist is equipped in both ability to feel and the desire to express, but has mastered his technic so as to vidual; it may be acquired by living, by experience, but never by study alone. acquired only by study, by practiceconscious or unconscious-by growth.

If it be true that there can be no expression without something to express, it is equally true, and much more painful, that there can be no expression, whatever the agony of desire, without the orderly adjustment and coordinabrain disorder called "aphasia," where, as a result of disease or injury, the to say; but the delicate mould for word forms in the brain can not perform its people in a state of trance, consciousindicate by the slightest sound or move- cords. ment that they are yet alive. Here there is no lack of desire to express; they are burning with the anguish of things unsaid; but, like Demosthenes,

a phrase which must not be broken? produce a tone on a cornet or clari- exercises.

the world.

cause it is not so well understood.

#### How the Mind Directs in Singing

through the breathing muscles the

directions. He not only possesses the to the breath current, and thus the cords comes gradually through (1) a power of the tone.

but has mastered in the feeling through the muscles acting upon the needed development.

Temperament is part of the real indivocal cords, their rate and mode of vibration, and thus the pitch of tone.

By controlling and regulating with sufficient technic can, however, be the other movable parts of the vocal tract, the shape or relative dimensions breathing exercises? Undoubtedly yes of the channel through which the sound If persistently practiced they waves are transmitted to the external crease lung capacity, which from every air, and thus the quality of the tone.

vocal cords produce tone not by their management of the breath, enabling the tion of the body. There is a form of of many puffs per second. These strike properly practiced they make the singer upon that portion of the atmosphere in take breath gracefully and unobtruindividual is unable to form words into and throw it into waves which are effect upon the audience.

#### The Law of Breath Control.

properly they say they need "breath

net. When I first tried it I grew dizzy from breath exhaustion; the breath left me. I couldn't hold it back at all and still I produced no sound to speak of. Yet there wasn't anything wrong with my breathing apparatus or the way I used it. I simply didn't know how to breath and utilize instead of waste it at the mouthpiece of the 'astrument.

Now the vocal cords are sometimes spoken of as the "vocal lips," so that the simile is perfect; and it follows that, in singing, as with wind instruments, Such people may be innate artists, but we must tighten the edges of the aperthey lack the means of expressing it to ture through which the breath passes before we can produce a satisfactory A voice trainer is called upon to tone or gain sustaining power. Othermake singers-to help those who feel wise the breath will go because there is but are unable to fully express. There nothing to hold it back. Trying to econare teachers everywhere for style, inter-omize by holding the breath back in pretation, repertoire, but the supplying the lungs will not help matters, for the of an adequate technic in its fullest tone simply becomes weaker and the sense, to those who have it not, is more breath continues to waste, though at a or less hit-or-miss with them. This slower rate. Neither is it a question article will deal with the development of large lung capacity. I have under and control of the vocal instrument observation constantly singers of only itself; not because it is more important 160 to 170 cu, in. by the spirometer, than the other department, but be- who can easily sustain phrases that others with less developed voices but greater lung capacity-200 to 250 cu. -cannot begin to sustain.

What the singer needs is vocal cord controlling and regulating control-a sufficient degree of resistance to vocalize all the breath sent. Let there force, volume and continuity of the be no misunderstanding of the word breath current. "resistance." This does not mean any By controlling and regulating sort of constriction of the throat and through the muscles acting upon the is not to be aided by any local effort. vocal cords, their degree of resistance. The tightening of the edges of the vocal correct "placing" of the tone, and (2) controlling and regulating sufficient practice or use to give the

#### Breathing Hints.

Is anything to be gained, then, by standpoint is a good thing, though not It is important to remember that the the only thing needed; they give better own vibrations, as do strings, but by singer to send it forth in an even, cutting the breath current into a series steady stream instead of in jerks; and if immediate contact with the vocal cords sively, which has much to do with the

speech, though he thinks them clearly transmitted to the external air and be- That noisy gasp made by many spendight and known just what he wants come yould tone. Other things being singers in taking breath should thereequal, the larger the vocal cords the fore be avoided. It is due to not thormore powerful the tone; but if the re- oughly opening the throat: the inrush function, and so the man talks gibber-sistance offered by the vocal cords is of air strikes against the partially closed ish and knows that he is talking gibber- not sufficient to vocalize all the breath vocal cords. Anyone can break himish. We occasionally read accounts of sent, then the tone becomes "breathy" self of this habit if he will simply take and lacks the proper ring and cannot time and care to watch the matter as afterwards discovered-of everything be made as loud as a tone produced by whenever he practices until the new going on around them, but unable to smaller but properly resistant vocal habit of thoroughly opening the throat is formed Pulling up the chest and raising the

shoulders is most inartistic and entirely unnecessary in taking breath. When singers are unable to sustain The largest bulk and most expansive the Grecian orator of old, they are in- their tones long enough to phrase parts of the lungs lie in the middle and lower regions of the chest cavity; the We are bound by our bodily limita- control." They have heard the popular least expansive lie in the upper regions, tions—"we," the thinkers, we who feel, harse: "Proper singing is altogether where each lung run to a point or who desire to express; we the real in- question of the breath; and when "apex." In order to secure the greatest dividuals as distinct from the physical the proper singing is altogether where each lung run to a point or who desire to express; we the real in- question of the breath exhausting and the amount of breath, make the greatest dividuals as distinct from the physical organisms, our bodies. How true this tone slipping from them they think use of the largest parts of the lungs. is, is realized again in the realm of song there must be something wrong with Gain control of the diaphragm and the empty. This is demonstrable at any by those who feel its inspiration, who the way they take or send out the muscles which spread the middle and long to manifest its beauty and power breath. The trouble is not with the lower ribs. Fill the lower parts of the erly be pronounced except those confrom their own lips, but who fail be- breath, however, but with the world lungs first and then let the breath come taining "mns" and "ns." These are cause of an imperfect instrument. cords in not giving sufficient resistance upward, permitting a slight flattening They may know just how the music to the breath. If the edges of the vocal in the abdominal region, but neither should be sung, the delicate shades of cords are not properly tightened, more "drawing in" here nor unduly raising expression, the proper length of a breath passes out than is needed to pro-phrase but what can they do if a duce tone and there is not sufficient breath. A "catch breath" needs only pianissimo is impossible, if, when they reserve left to draw upon for any sus- the expansion around the waist and is practically unnoticed if taken in this voice training, because singers try to This matter of resistance is well il- way. I regret that space will not per- get by means of "nasal resonance"

#### "RESONANCE." A SIGNIFICANT EXPERIMENT.

Finn the pitch of a wide-mouthed empty bottle, holding a pint or more, by blowing across its mouth. Pour in water and you will find the pitch is raised. Raise it to the a below the middle c of the piano and hold over the mouth a vibrating tuning fork sounding this pitch, and the sound of the fork will be heard all over the room. This will require a large tuning forknot the usual a fork which sounds the octave above. Get a smaller bottle and use it in the same way for the smaller forks, say the ordinary c fork; and again the sound will come out strongly Then try the large fork over the small bottle and the small fork over the large bottle and there is no more sound than 118112

"Resonance" means the original tone strengthened, reinforced or augmented by sound waves of the same rapidity from an independent source. from a cavity, as in the case of the bottles, this source is called a "resona-Such resonators must contain tor." just that volume of air which will make the pitch the same as the tone to be reinforced. In holding the large fork over the small bottle and the small fork over the large bottle, this, of course, is not the case and so there is not any resonance, and the sound of the forks is no louder than usual,

Another source of resonance is from sounding-boards; but since there is no enough to vibrate like a sounding board it is manifestly absurd to speak of the roof of the mouth or the chest, or any other part of the anatomy, acting in this capacity, as some singers

#### So-called "Nasal Resonance."

If we measure the air space in the larger of the two bottles mentioned above we will find it to be about 18 cu in If instead of a bottle which is closed at one end we used a tube open at both ends, it would have to be about twice as long to resonate the same tone. Now the air space contained in the nose and behind it is not nearly as large as that of the smaller bottle-as anybody can see-and besides, the nose is open at both ends. Therefore the nose does not act as a resonator to the voice in the sense of strengthening, reinforcing and augmenting the original tone produced by the vocal cords because the volume of air contained is not large enough even for any of the middle tones of the soprano voice, to say nothing of the bass and baritone voices Then besides, in order to resonate more than one tone the air space would have to be made larger for the lower tones and smaller for the higher tones. This would require a nose like a slide-trom-

Further, anyone filling the nasal cavities with water and retaining it there by keeping up the soft palate to prevent it running into the throat, while the nos trils are pinched shut with the fingers, can get absolutely the same resonance in singing as with the nasal cavities time in a song. Every word may prop "nasals," and require the passage of the air waves through the nose; but aside from this, the nose is absolutely inop erative in singing as far as any possi ble relation to resonance is concerned.

This has an important bearing on what it cannot give. For instance, I know a contralto who has forced up unsatisfactory. "Nasal Resonance" is undeveloped one. face," will not undo the harm wrought brich, a Melba or a Nordica. by the habits of years; for these are only more or less clumsy and inexact plans for securing a certain pose or direction of the tone after the vocal cords have produced the tone. What this contralto needs is more tone in a certain region of the voice-not a different bose of the tone she has. This can come only from proper tone practice in the weak region, and is not to be dodged by any "method" which is to substitute "knack" for development.

Wно has not heard the average female vaudeville singer or the Salvation Army lassie on the street corners strain up the "chest" voice as far as she could get it and then break over into a weak upper tone? This illustration of registration is here offered to all those singers or teachers who deny vocal registers. Either there is a change of vibrating mechanism or there is not. It is perfectly evident to trained and untrained listener alike that the voice changes somehow; if the change is admitted, then these two registers, at least, are proved. Call it "chest" voice and "medium" voice, or "natural" voice and "falsetto," or what you will; there are two different modes of vibration of the vocal cords, and the difference beand the change in the mode of vibrathe throat mirror.

This identical change occurs in the rent to make the tone strong and vi- sciously. brant, and therefore legitimate and true
as opposed to the false or "falsetto"
Some singers, from childhood up, and
especially during the time the voice was tone so weak in the "medium" register perfect development and control. Such by carrying up a well-controlled lower too late in life and hasn't been too long as compared with that of the "chest" use may have been instinctive-carried register, manages to sing fairly high forcing up the "chest" voice into the register that she deters using the upper to the state of them. This is the second tenor, not "head" voice entirely—a mistake that

and at last rened upon to solve all. The vaudeville singer began at a tenlifeculities, but will life Sbriglia, of der age to "sing loud" at the instigation have been largely imitative. Singers why so many of this class of tenors fail Paris, uses it merely as a device to as a device to a special for the voice. He calls, "you've heard around them voices of wast a first, been used instead of the voice, He calls," "you've heard around them voices of weak at first, been used instead of the voice, He calls," "you've heard around them voices of weak at first, been used instead of the voice, He calls," "you've heard around them voices of weak at first, been used instead of masque," and gives explicit directions and young womanhood. Not encour a certain type, and have sung together ignored, their upper voices would have masque, and gives expect directions and young womanhood. Not encourhow to avoid carrying the sound waves aged or permitted to use the upper regafter a certain pattern and used their developed as the years went on; wherehow to avoid carrying the sound waves aged or permitted to use the upper reghow to avoid carrying the sound waves aged or permitted to use the upper reg-through the nose. Far from teaching isters in singing, taught to sacrifice voices in the same way. This is true as with a faulty production, the net rethat it makes the tone stronger, he dissweetness to power—losing even her of the English tenor, who is a product sult has been strain and the loss of the tinctly states that it is smaller and not childhood's scream of excitement or of the cathedral choirs of England, and upper tones. so carrying as a more open production, play as she grew older and made more of the "natural singers" of Italy, who as in fact the very term "voice in the and more use of the lower register in are brought up in an atmosphere of as in fact the very term voice in the and more use of the lower register in are clouding up in an analysis as part, mask," would indicate. In the case of both conversation and singing, she unthe contraito referred to, the trouble consciously, but most systematically, this very faculty must have been deis that her vocal cords, when vibrating developed the lower register, and pro-veloped to some degree at some time by is that her vocal cords, when vibrating developes the lower register, and pro-ting the "medium" voice, do not give hibited the development of the upper some of the ancestors in order to be sufficient resistance to the breath cur- registers. Yet, it babyhood she had transmitted. rent to produce a tone of satisfactory them all equally strong and evenily Tendencies to wrong vocalization rent to produce a tone of satisfactory them all equally strong and evenily Tendencies to wrong vocalization whrancy or volume; in the "chest" blended. Let any one who doubts this may have been checked by the elders when the checked b voice they do; so she has used the study the average child's cry and strike until proper habits were formed; just "chest" voice until she couldn't carry the tones on a piano. "High c" is noth- as stuttering may be eradicated or perit any higher, and has thus made the ing to a lusty youngster, and tones in mitted to grow without the connivance medium" voice all the weaker instead the altissimo region are the essence of of the child—almost without his knowof strengthening it by carrying it down, its scream. Boys and girls alike pos- ing anything about it.

THE ETUDE

#### What "Falsetto" Really Is. Everybody knows that tying up an

arm will finally cause the muscles to waste away. Now tying up a register -not using it-will cause those muscles which produce that mode of vibration of the vocal cords to also waste requisite vibrancy and strength.

.The vocal "gift" idea is a product of tween the voices is heard undeniably, the Middle Ages, when any rare and valuable faculty was said to be of God, tion of the vocal cords can be seen with but the scientific mind demands an explanation of phenomena, not faith. How foolish it is to say that any great voices of our great operatic artists, but voice was born! Children's voices are it is made at the proper point in the all trebles, and infant-not adultscale, and the registers are equal in voices are born. Famous voices have power and well blended. The vocal invariably been acquired, unconsciously cords of a Schumann-Heink assume certainly, in the majority of cases, but precisely the same vibrating mode at acquired through and only by means of f or g (above middle c of the piano) the proper use and development during that the vaudeville singer's cords as- childhood and adolescence of the varisume at a higher pitch; and, if Madame ous vocal mechanisms with which as Schumann-Heink does not use "falsetto" children all are endowed. The faculty -which nobody accuses her of doing- of singing necessitates developed musit lies in the fact that in using this cles of vocalization, and development upper register, her vocal cords give can come only from use, i. e., practice, sufficient resistance to the breath cur- performed either consciously or uncon-

voice of the other. With the vaudeville changing, have used their voices in a singer the resistance is so little and the way that secured for them a practically register that she defers using the upper over from their parents or a more re- tones, provided there are not too many

Now, trying to 'place the tone at the sees all these tones, and the boy In some of these ways all good root of the nose, 'thinking it 'in the seprano of twelve or fourteen uses the voices have been evolved, and in realizhead," sending it "into the mask of the identical vocal mechanisms of a Seming this truth we take voice out of the lous and place it where we can learn how to acquire it-how to perfect it.

#### HOW VOICES DIFFER.

#### The High Tenor.

JEAN DE RESZKE was a baritone for away, so that when the attempt is made to sing in the weakened register the tone is found to be small, breathy, of limit before he acquired, under Sbrig-range. Both Plançon and Educard de limit before he acquired, under Sbrig-range. Both Plançon and Educard de poor quality and so entirely different lia's tutelage, the knowledge of and poor quanty and so entirely different has currency, the knowledge of any Research may, or had, an upward exten-from the rest of the voice that it is ability to use that upper register upon sint to go or a flat, and day upward exten-called "alsetto," The term "falsetto," the operation of which the true high are baritones, when singing in these DO REGISTERS REALLY EXIST? therefore, should be used to indicate tenor voice depends; and the upper higher regions. When the bass must only the state of development, not the tones of a Tamagno, a Caruso, a Bonci sing in the baritone region, therefore, register; for upon studying the matter or any other great tenor who has ever why not sing like a baritone? By folregister, for upon studying the matter of the second of the control o a Sembrich, etc., include those very vocal cords. These singers were not to do otherwise is to suffer fatigue and registers which, in an undeveloped con- necessarily endowed by nature or God dition, are called "falsetto." The "nat- with a peculiar and exceptional larynx, impossible of production. ural" voice, in any given case, can only as most people imagine. Time and mean the habitual voice-that is, the again it has been shown that boys of voice that has been developed through no especial vocal promise have evolved habit and use, for the same registers into high tenors, while those with good that are called "falsetto" in one singer voices have never been heard of as are accepted as legitimate when in another singer they give a tone of "gifted," if you choose, in doing unconsciously what Jean de Reszke was changed over into another vibrating THE VOCAL "GIFT" ABSURDITY, mode of the vocal cords at e or (above middle c of the piano) whenever they sang, instead of forcing up the lower voice. Jean de Reszke was a fairly heavy baritone, and he could not, therefore, force his lower register above the average baritone range; but, developing the new vibrating mode of the vocal cords, he was able to produce a whole new series of tones above his former limit-to "high c" in fact-equal in weight to his lower voice. Thus, while becoming a heavy one of power of tone from about third tenor, he was no less a baritone than before he had added the upper register. and had he discontinued its use he would have become again only a baritone. When boys are consistently taught to make this change of register, as they are in the cathedral choirs of England, and prohibited from "yelling chest," we will have a race of high tenors scientifically produced, where now they occasionally happen.

#### The Second Tenor.

There is another kind of tenor, who, the proper practice, if she doesn't start register until it is physically impossing the register any higher, without which there could have been the true high tenor, and is the average so many would-be contraited make.

her "chest" voice beyond its limit for Then, at too high a pitch, she breaks no such voice. Suppose the child had tenor of church choirs. These singers years, breaking over about g or a into over into a register legitimate enough been prohibited from using his or her may do excellent work, both in vocalithe 'medium' voice, which is weak and (if used at its proper pitch), but an voice at all; could there have been even zationand interpretation, but their field the used at its proper pitch, out an your at any count man count in the same of their inability to sing high a speaking voice without use? is limited by their inability to sing high a speaking voice without use? is limited by their inability to sing high and continuously. Here is the explanation. The vandeville singer began at a ten-

The only essential difference between the baritone and bass is in the greater size of the vocal cords of the latter. by means of which he is able to produce heavier tones at a lower pitch than the baritone. Most basses seem to think that the heavy, sombre quality of their lower tones should be carried throughout the compass, even though the upper tones are strained and unmanageable as a consequence. The music to be sung may lie in the baritone region, yet the singer tries to rewhat he thinks a bass voice should be and bellows his upper tones lest he sound like a baritone. Now the most obvious course when singing in the baritone region is to sing like a baritone. Our best examples of operatic basses illustrate this practice. In concerted number at the opera it is frequently impossible, until acquainted with the peculiarities of each voice, to tell, without looking, whether the bass to render the higher tones difficult or

The Contralto and Dramatic Soprano. The same thing is true of a Schumann-Heink and a Nordica in such operas as "Die Walkure," when the contralto starts off on the same high pitches as the soprano. The distinction between the two voices in this region is taught to do consciously; that is, they practically nil. Both use identically the same vibrating mode of the vocal cords. The quality may be different, just as there may be a difference in the quality of two equally good sopranos, and the power of tone is greater in the contralto, owing to her larger vocal cords; but in these upper tones no difference of distinctively "contralto quality" should be insisted upon, or the produc-

tion of the tones will be interfered with, as in the case of the bass,

The actual difference between a contralto and a heavy soprano is mainly space c (treble clef) down to g or ) below the staff. A woman singer is a contralto if she can sustain these tones with ease and adequate volume, and by this positive test and not merely because she can not sing high-as many young women imagine-does she earn the title. Unless the downward extension and weight of the lower voice is sufficient without forcing, to balance three other voices in four-part music, she had better develop the upper registers and learn to sing soprano. This she can do, with

dramatically but the terms refer to the size and flexibility of the voices as comsize and nexionity of the voices as com-The leggiero is the lightest in weight into the open mouth; keep the tip of The legger to "muttle" a horn we put the hand or unable to explain just what laws mad the voice generally extends highest the tongue down and the jaws propped something else into the outer opening. Then sometimes they what laws use of of the three classes of soprano; the open with a piece of match-stick about or "bell" to impede the outflow of the of the three of the dramatic soprano an inch or an inch and a quarter long sound, and the same effect is produced like a rubber hall," or "The tone must type is determined in the register, though the voice can so as to secure a clear view of the in- on the voice when the mouth is not be as smooth from beginning to end as and the legister, though the voice can so as to secure a clear view of the in- on the voice when the mouth is not be as smooth from beginning to end as frequently be carried as high as the side of the mouth and throat. Now properly opened or the tongue gets into this lead pencil." Behnke speaks of latter, Tones to the f above "high c" side of the mouth and throat. Now properly opened or the tongue gets into this lead pencil." Behnke speaks of frequently be carried as high as the latter. Iones to the above high a speak or sing the vowel sounds "Et," the way. By the simple process of students being advised by their teacher and higher may often be added to the "I" (as in lid), "u" (German) and "oo," dropping the jaw the mouth takes an to soak their noses in hot water to commass of all three kinds of soprano, "I" (as in lid), "u" (German) and "oo," dropping the jaw the mouth takes an to soak their noses in hot water to compass of all three kinds of soprano. I have done it repeatedly with both contraltos and sopranos, which demonstrates that if a singer will learn to use not so open as when you make the and develop the upper registers, she vowel sounds "a" (as in hat), "a" (as need never fear high tones.

throughout the compass in a positive, tween the two series. dependable way, so that the singer will Now we will call the vowel sounds open, or in an undue raising of the have control of whatever voice he or first mentioned, closed vowel sounds, good or bad, just as the placing of fur- the relative conditions of the throat sale in a store advantageous or the "u" and "o" are properly pronounced,

has upon singing has already been dis- production of any of the vowel sounds, cussed; it deals with the actual making closed or open, with the result that they of the tone and is the first of the two become deep departments of voice placing to be con- By the application of these principles sidered. The second department of we can govern in an exact and positive voice placing, equally important, is the manner the pose of the tones produced "pose" or direction of the tone after it by the vocal cords. If we want to is produced, the "color" it is to have— "darken" or "cover" or "close" the in a word, its quality.

vocal cords are transmitted to the ex- shading or modification thereof; if we ternal air through the upper part of the want to "brighten" or "broaden" the larynx, past the epiglottis and soft tone we make him use one of the open palate, over the tongue and lower jaw vowel sounds or some shading or modiand between the lips. Now these tones fication thereof; if we want to "deepen" are "posed" or directed by these mov- the tone, as should be done in the lower able parts; the quality becoming "nasal" parts of the bass, baritone and conif they pass behind the soft palate and tralto voices, we teach the student to out through the nose, or what is called depress the larynx slightly for all 'hard" if focussed at a certain point at vowels sung. the roof of the mouth, or "choked" as swallowing; or the tone becomes relative dimensions of the channel transmitted to the external air. The this pitch with the open throat. problem is-how to use these movable tone and to overcome defects.

#### Vowel Shadings the Secret of Tone Pose and Quality.

the voice when our representative or-miss one.

The "Lyric" and "Leggiero" Soprano. artists sing, and you have the key to MOUTH AND TONGUE CONDI- you are singing through a piece of gar-Either of these sopranos may sing the management of tone pose. TIONS.

In order to test this matter, stand and you will find that the upper and oval shape, and with many people, the overcome nasality. A teacher quoted back part of the throat and mouth is in father), "a" (as in hawl), and "a" advantage, be aided by slightly turn-done by focusing the voice on the (as in shut). The French vowel sound ing the lips outward. Everybody's lips. To accomplish this result, first "eu" (as in yeux), the German "o"as SOME VOICE PLACING SECRETS. (as in bose) and "e" (as in met) show Voice placing means training a about the same degree of opening and do so; but where false teaching or habit singer to produce his or her tones occupy an intermediate position be-

she may possess and can produce it and the second series, open vowel when wanted. The "placing" may be sounds, because these words describe niture in a room may be artistic or in- when they are uttered. Further, it will muscular effort until the natural posiartistic, or the placing of articles for be noticed that when the vowel sounds The vital bearing that registration This same action can be applied to the given by various teachers to bring about

tone, we make the singer use one of The tones which are made by the the "closed" vowel sounds or some

To illustrate: The word "heart" on they are transmitted through a throat the high f of the baritone voice when partially constricted as in the act of properly sung contains the vowel sound rallowing; or the tone becomes "a," but a "closed" "a," Now analyze ombre" by a certain pulling down of a "qlosed" "a" and it will be discovered the larynx, or "white" by too great an to differ from the blatant "a" of the "open" tone by containing just suffinumerable combinations of these qualicient of the French vowel sound "eu" be free and unconstrained. ties, all dependent upon the shape or to slightly close the throat, which relative dimensions of the channel "closing" takes off the strident quality RIDICULOUS VOCAL DIRECthrough which the sound waves are inseparable from a tone produced at Many other illustrations might be

ness, throatiness and nasality, for which or that with the tone, to "feel" it here, ingredients, to be mixed at midnight special exercises must be given, the to "place" it there, to "think" it in before All Saints Day, etc., etc., special exact and scientific way of some other place. The age demands

Students have been directed by their their loose wearing apparel into the controlling these movable parts is by definiteness and exactness in voice teacher to scatter pieces of paper over air. I was one of the ring-leaders of singing certain definite vowels or training as in everything else. If the the floor and then pick them up while that most. Singing certain definite vowels or training as in everything else. If the the floor and then pick them up while that most. One can sing a tone "closed" tone is desirable it is not singing, as an aid to "relaxation" and "They are a singing as a manual of "relaxation" and "They are a state of the property of the singing as an aid to control." Another that the way patched, powdered, hair-any kind of a none except a pure hum sufficient to merely tell the student to the gamming of "breath control." Another way patched, powdered, hair-any kind of a none except a pure hum sufficient to merely tell the student to the gamming of "breath control." Another way a part of the singing as a new part of the student of the singing as a new part of the singing as a new p without sounding some control or vorusels. close his throat—we must tell him how other teacher was in the habit of telling dyed, and doped up generally for that The tone is posed by the relative posito do it; if we want the tone brought his students to rub the spot where the supreme moment of performance, tions of the movable parts of the chan-forward we must tell him what to do tone was to be "placed." "To bring the which left him limp as a rag half an nel through which it is transmitted, and to bring it forward so that it can't stay tone forward, rub the roof of the mouth hour after. I don't know. If he was a these relative positions are governed back; if the tone is too shallow in just back of the front teeth. To place wreck then, how I wish I might have automatically by the vowel sound quality we must show him how to the tone in the head, rub the forehead." heard him when, full rigged and with all uttered. The pose of the tone is abso- deepen it. An understanding of this Such illuminating recommendations as: canvas set, he sailed gloriously into the lutely bound up with the shading of the matter of vowel shadings gives a singer "Take the tone at the end of the hearts of his fellow countrymen. would up with the snading of the matter of vowel smallings gives a singer task. The tone at the end of the nearts of his fellow countrymen.

"Owel sung, and every singer fulfils this a command of tone pose which cannot breath;" "Take the tone with the palling the properties of the properties of the palling that the properties of the p fact or not. Study, therefore, the vowel other way, and which makes of him or your larynx; "Imagine there's a little ing power In ever heard before and the sounds uttered in different regions of her a scientific singer instead of a hit bird flying over your head and you're memory still remains with me, unique

There seems to be an ingrained obthem above and below. This may, with lence must not be done to make them relaxing the lips when the mouth is upper lip and pulling up of the lower HENRY CLAY BARNABEE ON with the consequent production of an inane grin, a return to normal can be brought about only by an intentional tion becomes habitual, With regard to that unruly member-

loosening exercises, tongue flattening exercises, tongue grooving exercises. etc., etc. The consequence of all such attempts at tongue-shaping is to stiffen and thicken it and interfere with the free outflow of the voice, with the almost invariable accompaniment of a "throaty" quality. In scientific voice practice, all shaping of the tongue is to be done by the vowel sound, letting it flatten if it will with one, groove with another, with root depressed for a third. The various adjustments of the tongue enter into the determination of the shape or relative dimensions of the channel through which the sound waves are transmitted to the external air, and these, we have found, govern tone pose and quality. Such adjustments of the tongue, together with those of the larynx, epiglottis and soft palate are automatically controlled by singing a definite vowel shading, and, except for certain specific purposes as noted, no other effort toward their management should be permitted, if the voice is to

the tongue-a host of directions is

# TIONS.

Some of the measures gravely advoparts so as to secure the best pose of given, but space will not permit a full cated by teachers at home or abroad given, but space with the posterior forth of the system. It must have a scientific value akin to that posterior. When he had finished the aria suffice to say that it is a system and sessed by certain mediaval medical pre- from "Don Giovanni," there was a that if learned and properly applied the scriptions, where the compounder is roar; but when his grand and soulteacher or singer has no use for or need directed to take three hairs from the stirring ballad, "The Bay of Biscay, O!" of the many expressions in current use left hind leg of a black cow, the dried rang out, as from a silver trumpet, the Aside from such defects as breathi- in various schools of singing to do this stomach of a lizard and other similar cyclone of uproarious enthusiasm broke

trying to bite off his tail;" or, "Imagine and unapproachable."

den hose, with the nozzle on for a 'closed' tone and the nozzle off for an 'open' tone," etc., are much in vogue by jection to opening the mouth, on the teachers who hope to appeal to the part of many vocal students. In order student's consciousness even if they are to "muffle" a horn we put the hand or unable to explain just what they want. such expressions as: "I want a tone lips when let alone retract a little from the teeth and show a narrow edge of "The first step is to eradicate all throatiness or nasal twang. This is teeth do not show, however, and vio- of all the muscles of the face should be rendered very active, especially the lips, tongue and jaw. This is done by a pathas resulted in tightening instead of ting, pinching, massaging movement!"

#### THE GREAT ENGLISH TENOR, SIMS REEVES.

AMPRICAN vocalists have heard a great deal about the remarkable freshness of Sims Reeves' voice in his old age. Reeves lived to be over eighty and was a popular favorite up to within a few years of his death. He never abused his voice and always refused to sing no matter how great the waiting audience, Mr. Henry Clay Barnabee, the leader of the famous "Bostonians' heard Reeves in London, and judging from his relation of his experience in "The Scrap Book" Sims Reeves' singing in his later years was by no means overrated:

"I wish to note a distinguishing and admirable trait of our British cousins, and that is their stanch, fervid lovalty to their own. In our dear land of free speech and free-and-easy manners a public person has to be good, do good, and make good, first, last, and all the time, or else be pilloried, scorned, or "turned down." But in England, once established in the public favor, not all the king's horses nor all the king's men could wrench loose the hold.

"This was never better illustrated than in the case of the world-renowned English tenor, Sims Reeves. We were eye-witnesses and ear-witnesses to his prodigious and unshakable, if, also, well-deserved, popularity. No less than seven times did we buy tickets, at a guinea per, to hear Reeves sing, and fell down each time, because he was out of voice. But the eighth time, at the Alexandra Palace, he was all there, and he was a joy forever! Such a welcome as he got was fit for a conquering loose. The multitude rose en masse,

and let it become a routine.

The Value of Phrase Work.



# ORGAN AND CHOIR

**──**0+c**○** Editor for June, Mr. Wm. C. Carl Editor for July, Mr. Sumner Salter

STUDY THE ORGAN."

RY WILLIAM C. CARL.

for the task of learning notes. This is hands in regular and contrary motions; the year previous, but, as she practiced well rounded and finished in all re-In these days no one is given credit taken as a matter of course. Every audience naturally expects a correct interpretation of the pieces to be played, trios. Without trio work independence jected to such an extent that she was in order to derive pleasure and profit, otherwise they would not listen. The notes are not taken into consideration before the student, for the feet and tinue was in a little room over a barber succeed. for a moment, any more than an actor hands are obstinate. It is no easy shop. There, with Frau Cosima Waghaving learned his lines is expected not matter to do three things at one and ner and a coacher, she continued her the lesson with the notes mastered, and to stumble. Strange as it may seem, students seldom come to a lesson with the notes adequately learned. Several hours each day may have been spent, all too perfunctorily perhaps, but at the end of the week the lesson will be played with a constant stumbling and insecurity of what should have been thoroughly mastered at the beginning of the week.

Without absolute accuracy it is impossible to play with style. Therefore, from the first hour's practice following a lesson the attention should be directed towards the notes. If the work is new, then each note should be attended to; if not, then equally as well attention should be given to them, making sure that all are correctly played and of equal value, Take noth ing for granted. Because a piece is accurately played one day it does not hold that it will always be so. No one is infallible, consequently it is necessary to reduce speed and again pay attention to the notes. Few know how to practice. Volumes have been written and teachers have talked themselves hoarse, still the proper understanding of how to utilize the time to the best advantage remains a mystery with many. should a student practice the organ? To begin with, the lesson, or a portion of it, should be played over at least once

must be able to pay with installing an exalted sphere in a centuation, etc., for a choir is dependent delssohn, or modern work), but do not be devoted to service-playing in all its broad and noble way that may well on his beat, therefore, this should be registrate until first having gained conforms; also the theory of music. So repay serious consideration,

SOME PRACTICAL POINTS TO acquired from the start. Otherwise, his BEGINNERS UPON "HOW TO playing will lack authority and both choir and congregation will drag.

between hands and feet will never be obliged to go elsewhere. The only gained. This is the most difficult task place where she was allowed to con-

trol over every note and passage with much is required at the present time complete independence between hands and feet. After this, the use of the stops and feet. After this, the use of the stops should be attended to. It will require all-round musician. To return to the but a short time to become familiar practice hour, it is advisable to seek a with what to use in the right place, method whereby repose can be early Never let routine work creep in nor let acquired. To gain this, one should the mind become listless; it is better enter into the spirit of the composition to practice one good solid hour and before the start is actually made. As think, than sit at the key desk for a day an aid, count aloud one measure before beginning. Let it be exactly in the same tempo as what is to follow and try to hear the notes of the opening measure while counting, then begin as I firmly believe in phrase work, takonce, without pause or hesitation. Let ing each phrase and giving it many the playing always be rhythmic, no repetitions daily. One must absorb, and to accomplish this, but little should be matter what the tempo, and keep everyundertaken at a time. I well remember thing in its place. This will insure a command over the instrument to such a visit to Lucerne, Switzerland, several Next the scales, both major and seasons ago. The manager of the hotel an extent that afterwards when playing minor, should be done; hands alone, pointed with pride to the fact that before the public, either at church sery feet alone, then altogether, playing the Madam Nordica had been a guest there ice or recital, the performance will be ands, oths, 2 to 1, etc. (naturally only nothing but phrases from early mornone way at a time), then follow the ing until night, the other guests obit as well. Too much attention cannot Conscientious work pays in the end and

> If, therefore, the student will come to everything in place, the teacher can proceed at once as to the style of playing, a correct interpretation, give hints in registration, and, more than all, create an atmosphere which will bring out the individuality of the pupil.



BY WILLIAM C. CARL.

THE idea that once having studied and successfully played an organ composition will enable one to have it ready for public performance without further rehearsal, other than occasionally playing it over, still prevails with many students.

If those who adhere to this principle could accompany Alexandre Guilmant on one of his tours, they would immediately see the fallacy of their plan, and grasp one of the secrets of the success of this great artist.

Mr. Guilmant will take one of his own compositions, which he could easily play from memory, and, on the day of performance, rehearse it from two to three hours, giving attention to the minutest detail, seeing that every note is in place, and absolutely accurate, The tempo will be taken at a slower pace than required in order that a com-Then when coming before the public he is sure of the repose so characteris-

Mr. Guilmant insists on pra slowly, especially the works of Johann each sixteenth note (daily) is his advise at every lesson, in order that a correct value will be given to each.

Then, increase the speed, but invariably begin with the slow work,

If Mr. Guilmant can practice slowly, then surely the students of the present day can afford to do so.

It means the sure road to success,

MAN AND THE TEACHER.

BY GERTRUDE E. M'KELLAR.

THE words "Lives of great men all



ALEXANDRE GUILMANT AT THE ORGAN IN HIS HOME.

immediately on arrival home and not the same time. On the organ, it is re- phrase practice. The room was not mand over the piece will be assured. wait until the following day. This will quired every day and nothing is thought large enough to admit of two chairs in often be out of the question, as one of it. The right-hand part should first addition to the piano, but Madam Norperhaps cannot gain access to an organ. be learned, then the left and last the dica worked just the same and the fol-Such being the case, read over slowly pedal passages. Afterwards, combine lowing winter made one of the sucand carefully every note and try to re- each two parts, then finally the three. cesses of her career as "Isolde." and carefully each suggestion and correction Use contrasting stops on each manual, It should not be misunderstood that Sebastian Bach. Count one beat to made, then when the practice is taken but do not change them after starting. I do not believe in teaching registraup in the morning it will be an easier Pay no attention to registration. Detion. Such is not the case. The diffitask and all will go better. In begin-vote all the energies to the task of culty is that it is taught too soon, and ning the practice hour, first of all, do the learning the parts so that all three can before the student is ready for it. All work slowly. Hours will be gained by be easily kept in the mind at the same who study the organ should hear as work stowy. The monot only trains the ear but gives the accuracy and attention to detail. Use acturacy and attended to the manuals ment the mind cannot be kept on the best idea of tone coloring. In New and pedals. When an eight foot stop work, practicing should stop; let the York City there were seventy-five oris lacking in the latter, couple the pedal sound of the organ cease for a moment, chestral concerts, besides some two and the only one to follow to Great. A light open diapason 8 foot then start again. Be sure the manuals hundred and fifty performances of to Great Translation or Flute 8 foot are the best to insure and pedals are played exactly together, grand opera, not counting the innu- ALEXANDRE GUILMANT, THE clearness. Registration should not be Continue to count aloud, for the sound merable concerts, organ recitals, etc., clearness. Registration should not be Commission and the Sound attempted until after everything else is waves are deceiving and the distance given during the past winter, thus mastered.

between the pipes and the console is affording an unusual opportunity for Next begin with the pedal etudes. Often several feet, therefore, making it students in America to hear this branch See that the foot is correctly placed and all the more important they should be of the art. When one is located where the knees kept well together. First a played with exactness. The metronome attendance at orchestral concerts is not remind us," find illustration in the perthe knees kept and opening afterwards, can be used with discretion, but not possible, then study orchestral scores, soon of Alexandre Guillmant. Great slow tempo, then specially appeared by the state over ten minutes at a time. After the even if time cannot be given to the subbut always counting about to make suit. An organist trios, continue with whatever may have ject of orchestration. It is to be expected that time should be able to play with rhythm, ac- been assigned at the lesson (Bach, Men- It is to be expected that time should be able to play with rhythm, ac- been assigned at the lesson of modern work) but do not be described to sended that time should be able to play with rhythm, ac- been assigned at the lesson of the play with the play of the p

Born in Boulogne-sur-Mer, in 1837, As a teacher, Guilmant is famous the altogether different results in church his life has been contemporaneous with world over, and a large majority of the music from those achieved on the congathered inspiration from them, espe- influence on organ playing.

dous capacity for work, as a young boy calmly, grandly, irresistibly. Every-time the early cathedral service was eagerly studying all the theoretical thing in its place, time, and right pro-modified to adopt it to general use. works he could obtain as well as clasportion. His playing is never hurried, quently spending ten hours a day at the artistic, and ideal in all respects. He thus attained such proficiency that at the age of sixteen he ROOLES FOR PLAYIN ONTO A were sung at proper intervals. This was organist of St. Joseph's. Hearing Lemmeus, the celebrated organist and Brussels, play the organ, teacher, of study with him and behe desired favorite pupil. About this came his posed a Mass, conducted einging so ies and inaugurated many ame spread to Paris, and organs. eared in recital on the famous nev e musicians with much received b his skill on in two hor

sted by Widor, he inau-In 1865 gurated : in, and soon after Guilsington, I ed the great organ of for which occasion he Notre Da Chant Se

of Chanvet, in 1871, he At the was called a great number of years toon. he visited gland annually, or semi-St. Louis in the United States, the first in the year of the Chicago Exposition, when his playing was a revelation to the great multitudes who listened to him and were amazed at the clearness and brilliancy of his performance. The third was at the time of the St. Louis Exposition, and Mr. Guilmant astonished every one by giving sixty-four recitals in a little more than two months' time, without repeating a composition.

#### Some Famous Recitals.

In the famous Trocadéro recitals he and many Bach and Handel composichestra. He has frequently given, in song. the home of a wealthy music lover of Paris (the Count de Chambrun), a one who wrote music in more than the precentor also, and as such is re-Bach's compositions. The magnitude part to accompany the chant, in the light of our efforts to master a preduct and the length of or counterpoint. Glovanni Palestrina same significance as the dead letters on time it requires. In the midst of his is the greatest man of the period. He a printed page.—H. von Bulow. musicians of Paris for the discovery of works by ancient composers and edited musical composition.

Most of the best hymn tunes in composition. and presented many interesting com- mon use to-day are from English compositions which had been lying in ob- posers, but we must go back to Gerlivion, thus performing a work of great historic value.

The Reformation in England effected

game and beauty of his In the opening of the Reformation bois, 1837; Gigout, 1844; Widor, 1845, tated extraordinary labor. The editing were somewhat more elaborate. and in other countries, Merkel, 1827- is done with minute care and he also The English church, however, could 1885; Rhineberger, 1837-1901; Capocci, has published them in beautiful edinot long continue to practice a musical 1885; Khineuerger, 1839: Barnby, 1839-1840; Collarets, 1839: Barnby, 1839-1866: Stainer, 1840-1901. de propiet de propi Guilmant early displayed a trementhat of a majestic river sweeping on concerted song. So in the process of

# ORGAN IN MEETING.

stoppers. Thats what the stoppers is form of sacred song.

When a him is given out to be sung, play over the whole toon before singin, It is proverbial that there is no but be sure to play it so that they can't arguing about taste, in which one tell whether its that toon or some other man's meat may certainly be another gen of St. Sulpice he was toon. It will so amoose people to man's poison. Yet it must be allowed guess at the toon.

stoppers is made to pull out and in. isted by Widor, he inau-aillé-Coll organ, in Ken-the toon. The interloods twice as long as der, so to speak, where opinions will the toon. The interloods is the best be sharply divided, and where the bat-

longest. "Marche Funebre et without them knowing when the toon and in all places, but in no instance so ique," which created a begins. This will teach them to mind strongly as in church music, where a there own business.

Always play the interloods faster or so dealt with that if possible none of the post of organist of La slower than the toon. This will keep the idiosyncrasies of individuals may be he held until he resigned it from being the same time as the affronted. The organist has committed

If the preacher gives out five verces, most as important as that of the clergyannually, giving numerous recitals. In play four. Tew many verces is teejus.

Rome he opened the Merklin organ of During the sermon go out of the higher emotions of devotion and re-Francaise, giving daily church, and cum back in time for the ligious exaltation are to be stimulated concerts for two weeks and presenting next toon. This will show you don't or whether, on the other hand, mere many works of Bach and Handel for mean to be hard on the preacher by sensuous enjoyment is to be aroused. the first time in Italy. Of the greatest having tew many listenin to him at To a thoughtful man there comes a

#### FOUNDATIONS OF SACRED MUSIC.

BY ROY FALCONER.

tions for the first time in Paris. After the tenth century. St. Ambrose, everything connected with church wards he gave the Handel Organ Con- Bishop of Milan, is credited with the music should be of the best "that concertos, accompanied by Colonne's or- first orderly arrangement of sacred veniently may be gotten."

series of recitals embracing all of one part. He arranged another voice sponsible for the choice of the music. of this feat grows, if we contemplate it greater part of the second period is busy career he found time to be the composed a mass which has since leading member of a society formed by continued to be the model of sacred

his in a large majority of the great com- distinguished organists of the present tinent, from the fact that in England a large majorn organ since Bach and day have come under his instructions it developed along two lines, which he has enjoyed the association of and and he has thus wielded an incalculable may be called the Anglican and the Puritan.

composers who have given to France compositions for the organ there is not the first decided development was the preeminence in organ music in the last time to speak except to call attention to Anglican anthem. At first the anthem century. Among these may be men- the perfection of form and the idealistic was a comparatively simple composithoned Cesar Franck, 1822-1890; Saint- beauty with which he has endowed tion, differing from the chant in that honed Cesai, 1835; Chauvet, 1737-1871; Du-them. The large number has necessi- its parts were sung responsively and

In such cases the service was not ositions of all kinds and fre- never lagging, perfectly finished and intoned, but rendered in the natural voice, and even if the anthem was retained, metrical versions of the Psalms led to the development of hymn-tune WHEN the preacher comes in and melodies, and thus began the contribuneals down in the poolpit, pool all the tions of the Anglican church to this

#### TASTE IN CHURCH MUSIC.

that there is a plain distinctive line o when a hearty ovation for the southern all in the temperature of the southern all in the temperature of the southern all in th there are many instances on the borpart of mewsic, and should be the tle will lie between the cultured and Philistine natures. Good taste Play from the interlood into the toon course, to be desiderated at all times heterogeneous congregation has to be to his charge a very serious trust, alimportance were his three concert tours wonst.-From an old English magazine. deep sense of responsibility as he looks upon the gathering congregation and realizes that to a large extent it rests with him as to how far those people are to benefit through coming to church. He either helps or hinders devotion

THE history of church music may be It is possible that there may be too divided into three periods, as follows: much music; in that case it would be Period I, from the earliest times to well to reduce it; but to present less Hucbald, 930; Period II, from Huc- than the best possible in existing cirbald to Palestrina, 1563; Period III, cumstances is to offer an insult to the from Palestrina to the present time. Almighty. There may be arguments in The music of the first period was favor of little singing, but there are presented works ancient and modern, written in one part. There is no rec- none whatever in favor of bad singing. ord of any other kind of music until It may therefore be postulated that

In most of our parish churches, the

INTERPRETATION that is no more than

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# Violin Department

Edited by ROBERT BRAINE

#### THE ACCOMPANIST

FROM the time he has mastered his first little "tune," up to the day he draws his last bow across the strings, the violinist is confronted by the problem of the accompanist. An important problem it is, as in many cases it marks the difference between success and failure. Nothing contributes so much to the success of a violinist's performance as a well-played, sympathetic accompaniment, and nothing makes failure so certain as the blundering of an unskillful pianist, hopelessly clogging and neutralizing all the violinist can do. It is not alone the beginner and the amateur who are forced to trust to the tender mercies of any chance piano player they can draft into service as an accompanist, but the professional violinist as well, who oft times is forced to play with an inadequate accompaniment.

The great concert artists who make a business of playing in public, use the most extreme care in selecting their The young lady demurred, for the reaaccompanists. Take three of the most son that the town hall only boasted a prominent violinists who are at present small reed organ, and because she was touring the United States—Kubelik, doubtful about being able to find any-Fritz Kreisler and Francis Macmillen. one who would accompany her. Instead of choosing pianists from the thousands who are available in the her friend, "Mrs. Perkins, whose farm an accompanist from Europe, so as to have a supporting artist with whom (ear) just fine." they were accustomed to play.

ments who has a European reputation. Mr. Macmillen's accompanist is Richard Hageman, who, for five years, was conductor of the grand opera in Amsterdam, during which time he put on compositions we fifty of the leading grand operas. ment whatever. Kubelik brought Haddon Squire from London one of the best-known and brilliant accompanists in the world Other artists follow the same rule, and prefer to be supported by artists with pianist of superb attainments as well. piano were dominated by one mind.

#### Handicaps of Teachers in Small Villages.

Teachers of the violin located in the of his pupils. emaller cities and even in some of the larger cities often have great difficulty in the mishaps which befall violin soloists securing a competent accompanist. They from bad accompaniments. I rememhim in his first public efforts, have only occasional engagements for ber the trials of a violin soloist of solo work, and often at a price which national reputation in the city of New solo work, and otten at a price writen automat reputation in the city of new hardly justifies them in dividing up York on one occasion when he had size—the D string large and the E luses. The callused finger tip also with a really first-rate planist. When been engaged for a large fee by a firm string small. Get a string gauge and assists the finger in delivering a good. with a really insertate plants. The which manufactures "player" plants, have them all equal and keep them so, sharp blow on the string and finger they have engagements out or town which misanuscutures paget passing, nave ment air equal and keep them so sharp blow on the string and anguement of the purpose of advertising the "player" the old string for your guide. Size No.

It is of great importance for the view of the purpose of advertising the "player" to the old string for your guide.

hearsal at all, or at most one hurried a regular accompanist with whom he it in time for the concert. frequently rehearses and on whom he can depend

The ignorance of people who know little about music in regard to the importance of proper support at the piano for the violinist is simply monumental. A laughable instance illustrating this point occurred in my own experience not long ago. One of my pupils, a young girl who is a thorough artist, was invited by some friends who live in the country to visit them and assist at a concert to be given in the town hall of the village where they live.

"Oh, don't let that worry you," said United States, each of the three went jines ours, has a dawter, Sairey, who to the additional expense of bringing knows right smart about music, and who kin second on the orgin by air

Kubelik's accompanist is Herr Lud- were Sarasate's "Zigeunerweisen," and wig Schwab, a musician of great attain- a Concerto by De Beriot, my pupil declined the assistance of Sairey's accomplishments of "seconding on the orgin" with thanks, and she finally decided that she would play some other compositions without any accompani-

#### The Teacher Accompanist,

whom they have played for years, has a great advantage over one who the music has to be turned, thus con-When Sarasate, one of the greatest liven annot He has taught his pupils the veying the impression that the whole Arthur Conan Doyle more than the ingiviolinists, shifted America on his pieces they play and knows just where affair has broken down. If the violinist ability of the hero, Sherlock Holmes, last tour, he brought with him Mme. Bertha Marx, who is not only an ac-skip measures; if they neglect repeats values, they will stump along with their by some slight physical peculiarity.

companist of the greatest skill, but a or do any of the hundred and one own part, never noticing that the solo Sherlock Holmes would have had an things which pupils are liable to do in part and the accompaniment have easy task in judging correctly the proplants of superio attainments as well.

It is stated that Sarasate and Mme. their first attempts in public, he can parted company. They will play the Marx have played together in over cover up the mistakes and humor them tempos differently from the way the Marx nave payed together in out in all their failings. Moreover, the violin student has been taught, and their with their calluses and the mystery other so well that the ensemble is per- pupil has confidence in his teacher nervousness and uneven time will hope- would be solved. fect. It is as though the violin and and is far less nervous and excited lessly paralyze the best efforts of the when his teacher is the accompanist.

be able to handle the accompaniments tude for "following" a soloist, and who skin hardens to an extent that it as-

to accompany the soloist with the "player," in addition to piloting the "player" piano through a program of difficult piano music. When the solo fortunate violinist's hair stand on end. linist. It is as follows: I do not think the soloist and accom-

during the entire performance. The violinist who has an accompanrehearsal; the result, in many cases, being a distressing fiasco. The violin-but a musician of talent, surely has a ist who has any respect for his reputa- pearl of great price. It is said that the tion would do well to insist on having lifelong friendship of Joachim for the a really good accompanist, with whom great composer, Brahms, dated from a reany good accompanist, with whom great composer, ransposed the has frequently rehearsed. If the the hour when Brahms transposed the fee offered for the solo violin playing accompaniment to a great violin conis not sufficient to cover the expense certo, which was played by Joachim to the cold virtuoso, who let it slumber is not summent to cover the expense certo, which was prayed by Joachin in its case for a generation, till, when

#### Trials of the Amateur.

in securing good accompaniments, those of the beginner and amateur are age to whom the A minor scale is still dark mystery is selected; while the the tender mercy of some piano student whose sole attainments are the ability to execute-literally execute-a strings. few piano solos in a more or less incorrect style.

worse a violinist plays, the better musi-cian the accompanist should be. It or less, to make them thoroughly ac-As the compositions to be played takes a really good and experienced quainted. At last they learn to vibrate accompanist to follow the vagaries of in harmony and the instrument bethe young violin soloist. It may look comes an organic whole, as if it were very "cute" and appropriate to see an a great seed capsule which had grown eleven-year-old violin student accom- from a garden bed in Cremona or elsepanied by an eleven-year-old accompanist, but, unless the latter is a remarkable prodigy, it is pretty rough on the the end of fifty or a hundred more gets

Consider the work of young or inexperienced accompanists. They will nant." hurry where the accompaniment is easy The violin teacher who is able to play and retard where it is slow; they will accompaniments for his pupils certainly stop playing with both hands where

violin, if for no other reason than to accompanists who have a natural aptican do good and helpful work for the sumes almost the consistency of horn-A large volume could be filled with young violinist. Happy is he if he can find such a one who is willing to help ist to have these calluses on his finger

# man who was demonstrating the pianos DR HOLMES ON THE GREAT

One of the most beautiful specimen of word painting in the English lancommenced, the young man evidently guage is the tribute of Dr. Oliver Wenthought the supreme hour for him to dell Holmes to the makers of the display his ability had come, and he violins of Cremona, in his well-known display nis ability had come, and the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" into the work "The Autocrat of the Breakfast began to "throw expression" in the work "The Autocrat of the Breakfast began to "throw expression" in the Breakfast began to the Breakfast began lever" in a manner that made the un- hung on the studio wall by every vio-"Violins-the sweet old Amati-the

panist were less than half a bar apart divine Stradivarius! Played on by ancient maestros until the bow hand lost its power and the flying fingers stiffened. Bequeathed to the passionate young enthusiast, who made it whisner his hidden love, and cry his inarticulatlongings, and scream his untold agonies, and wail his monotonous despair. Passed from his dying hand of the accompanist it would be better that a cone lower, occasion to refuse the engagement altogether, which was furnished was off pitch half his hoard was broken up, it came forth the refuse the engagement altogether, which was furnished was off pitch half his hoard was broken up, it came forth the refuse that the contract of the contract was not time to tune once more and rode the stormy symthe rushing bow of their lord and leader. Into lonely prisons with im-Great as are the trials of the artist, provident artists; into convents, from the professional and the violin teacher which arose day and night the holy hymns with which its tones were blended, and back again to orgies in ten times worse. Because a violin which it learned to howl and laugh as player is an amateur, parents and peo- if a legion of devils were shut up in it; ple who engineer amateur concerts and then again to the gentle dilettante who society musicales seem possessed of the calmed it down with easy melodies until idea that most any one will do for an it answered him softly, as in the days accompanist. For the little boy or girl of the old maestros. And so given into violinist, a young girl planiste of equal our hands, its pores all full of music; stained like a meerschaum pipe, through and through, with the concentrated hue trembling amateur is handed over to and sweetness of all the harmonies which have kindled and faded on its

"Now, you know, there are no less than fifty-eight different pieces in a The fact of the matter is, that the violin. These pieces are strangers to where. Besides the wood is juicy and tolerably dry and comparatively reso-

#### THE FINGER TIPS.

Nothing interests the reading public in the admirable detective stories of Sir fessional violin virtuoso. One look at the tips of the fingers of the left hand

It is astonishing what thick, hard violin player. It is another case of the calluses are raised on the finger tips by which is teacher is the accompanies. Every prospective violin teacher "blind leading the blind." four or five hours' daily practice in the should study the piano, as well as the "Of course, there are some amateur case of a professional violinist who lets

It is of great importance to a violintips as a much clearer tone results than if the string were held down by the soft. Don't have your strings of unequal spongy flesh of finger tips without cal-

come local player in the city and state of the planes. The idea was for the young 2 is about the average.—The Dominant. linist to raise the fingers of the left

hand high and to let them fall with calling out the intervals, "whole step, the strength of little hammers, on the "half step," etc., he will infallibly imstrings, the impact on the fingerboard prove in intonation.

#### THE TRILL

Violin Department of THE ETUDE for trill. It requires lengthy practice to deof the scales and runs of the great vioof the search cannot imagine how they information, none are more frequent velop the little finger to trill even passare produced. Apart from the perfect than those asking for information as to ably well. Violinists avoid little finger tion of bowing, this clear tone comes the trill and how to acquire it. Some trills wherever it is possible by changing from the fact that the tips of the artist's of the writers ask whether the trill is a to another position where another finger fingers are hard and callused from the great amount of practicing which he for its acquirement and not a few in- over concertos fingered and edited by quire whether it is achieved by some a good violinist and see how much strings down with the fingers at all times. If the string is not held down to the fingerboard with great force, the To these correspondents I would say

fails to strike hard with the fingers and theory of the trill. If the trilling to keep the finger pressed down with finger is made to fall with great force are many cases where the trill with the great force during the playing of a and perfect evenness on the string at fourth finger cannot be avoided. Slow note the calluses will not be produced the exact point necessary to make the systematic practice will do wonders on his fingers, even if he practice a trill in tune, and at the requisite speed even for the rebellious fourth finger. appropriate to the composition being played, a perfect trill must result. The muscles of the fingers must also be trill if he sets about it in the proper under such perfect control that the way. Practice the trill slowly at first, trill can be retarded or accelerated at raising the trilling finger high and will, if the expression would seem to letting it fall with great force upon the demand it. Nothing makes a more ex- string and exactly in tune. Do not and the widest popularity. It was the quisite effect in solo playing than com- worry about speed at first-that will mencing the trill slowly and gradually

the "Simple Aveu" increasing its speed. Wieniawski, and the is quite another matter. To acquire a of Dancla, are four good trill the student must faithfully bich have attained as do a large amount of technical work as any. Of the more before the fingers are mechanically able tions, the "Intermezzo to execute it. Of exercises there is no Mascagni; the "Ber- lack; there are literally thousands to celyn," by Godard, and choose from. Violinists generally agree ue," by Dvorak, have that those of Kreutzer in his "Forty obtained an enormous vogue all over Etudes or Caprices for the Violin," Nos. 14, 15, 16, 17, 18, 19, 20, 21, 38 and 39, to the teacher, as they are the best to develop the trill. These unrivalled studies contain every conaverage violin student to make a pleasceivable form of trill, and if the student masters them nothing in the way of a tuoso pieces for the violin, compositivilly in the entire literature of violin tions which are good characteristic vio-

#### These studies should be studied with A FAMOUS BAND MASTER'S a first-class teacher, as it would be very ADVICE.

All of these pieces are of

can be mastered well enough by the

lin music, and yet of medium difficulty,

ing effect when played in public.

are comparatively scarce.

John Philip Sousa, America's noted band master, recently gave a country brass band some advice for its improvement "Before you start rehearsyour marches and other pieces," on the string; he will not let the finger "play several minor scales in fall perpendicularly on the tip as it unison. The playing of the minor should, or he will not strike the string scales is of peculiar advantage in de- at the exact point necessary to make veloping the ear, and if this custom is the note in tune. Beginners also make regularly followed a great improvement the grave mistake of grasping the neck result in the intonation of your of the violin between the first finger This advice can be applied with great

being sufficient to be heard in an ordi-

nary sized room at least. Amateurs are

often struck by the marvelous clarity

of tone and the remarkable distinctness

does and the strength with which he

strikes the strings with the finger and the pressure with which he holds the

POPULAR VIOLIN PIECES.

cently discussing the violin composi-

tions of slight and medium difficulty

inion that the "Cavi-

A party of violin teachers were re-

great deal.

tine" by Raff.

"Fifth Air V

compositions

Symphonico.

the "Humore

large populari

(Simple

advantage by the violin student. He should persistently practice all the scales, and especially the minor scales, both in their melodic and harmonic form, until he can play them absolutely in tune. Every violin teacher knows that the violin pupil whose ear is dull and defective has the hand. scales and the minor intervals in his exact tune is also a very important one, are only intended for professional pieces. He will persistently play F I have heard many professionals play artists or students who devote the sharp all through a piece in the key of trills atrociously out of tune, and many greater part of their time to the study D minor-in fact, he will play the piece, students and amateurs play a great of the violin. to a certain extent, as if it were written number of their trills half a tone out of J. H. R.—Thirteen hours a day pracin D major. It seems peculiarly diffi- tune without ever being the wiser for tice on the violin is entirely too much; major. It seems peculiarly diffiture without ever being the wiser for the cold for him to recognize that the half it. For instance, they will trill G and A it would break down the strongest conthey are false and uneven and possess step in the minor scale comes between flat, instead of G and A natural, in the stitution. As you are a business man, a miserable tone. A good silver G lasts the second and third notes of the scale key of G-a half tone trill instead of a you had better limit your practice to many months as a rule; it gives a fine and not between the third and fourth full tone. Singers are also frequent two hours. If you intend to become a sonorous tone and makes all the as in a major scale. If he is made to offenders in this respect in executing professional violinist, you had better strings of the violin sound more favorpersistently practice the minor scales, trills.

THE ETUDE

they cannot trill with the little finger. They need not complain about that, because almost all violinists are in the Among the letters addressed to the same boat as regards the little finger gift of nature, others ask for exercises can be employed. Let the student look peculiar technical trick not laid down scheming has been done to avoid fourth in any of the "violin schools" or finger trills by changing to another "printed methods." be used

to the finger to and muddy. If the student that nothing could be simpler than the be studied by every violinist, as there

There is no reason why any good violin student cannot develop a good and distinctness. Remember that a ion), by Thome; the So much for the theory; the practice comparatively slow trill executed in a perfectly even manner with the trilling finger falling forcibly on the string with perfect regularity has ten times as brilliant effect as a trill performed much faster, but in a slovenly, nervous spasmodic manner, out of tune, and with the trilling finger hardly leaving the string and falling with slight force.

There is no royal road to acquiring the trill. The student can only plod along with German patience, practicing the proper exercises under a good teacher, and he will surely arrive, that is, if he have a normal muscular and nervous system, has not taken up the study of the violin too late in life, and has at least a reasonable talent for music

VIOLIN QUERIES. B. G .- All violinists have difficulty in difficult for a pupil to master them making trills with the little finger, just alone. Here are the principal mistakes as all pianists have trouble with the the beginner will make: He will not fourth and fifth fingers, known as the lift the trilling finger high enough; he "weak fingers." The "fourth" finger of will not let it fall with sufficient force the violin hand is called the "fifth" in piano fingering. Constant practice is the only means of strengthening your little finger. You will find many sugthe current number of THE ETUDE, and thumb with too great force. This has the effect of making the trilling fingers lame, as far as free, forcible

L. Z .- A method for the study of the Emil Kross, from which you might get much more expensive than ordinary G action is concerned. During trills and some ideas. Unless you possess a strings is not on account of the fact action is concerned. During this and great technic and have studied the that silver wire is used. The silver should be held with a good grip of the violin thoroughly, you could probably used in making such a G string is worth jaw on the chin rest and lightly between the thumb and fingers of the left these caprices, except under the guidance of a first-class violin teacher. The question of fingering trills in They possess very great difficulties and

give up your business, and then you ably.

#### Fourth Finger Trill.

All the correspondents complain that 

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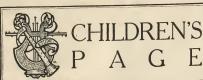
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could safely practice four or five hours a day. If you have only studied with teachers for two years, you are as yet a comparative beginner and can certainly not dispense with a teacher. The works you say you have been studying are all good. You had best rely on the judgment of your teacher as to the works to study for the future. It would be impossible for us to advise you as well as your teacher, who knows just gestions for practice in the article on what point of advancement you have "Trills" in the Violin Department of reached and what your particular needs are at present.

G C-The reason why violin G Pagannini Caprices has been written by strings wound with silver wire are so considerably less than a penny. It is on account of the great care used in their manufacture. The gut string on which the silver wire is wound is of the highest quality and is stretched before being wound. The winding process is done with the greatest care, so that the string when wound will be perfectly smooth. It is very poor economy for the violinist to use ordinary G strings wrapped with common wire. As a rule



OF EPEDERIC CHOPIN.

(Prepared for reading at ETUDE Junior Musical Clubs.)

realized that he would eventually come his works will reveal an originality a little dark-eyed roguish maiden, regard the struggling country as hitherto unknown." his home, nor that he was to have : son whose fame would last years after Chopin's Love for Polish Folk Songs. Poland itself had ceased to be a nation. Although he tried to return to his folk-music of Poland. When on an exnative land twice, siekness intervened and the elder Chopin took this as the remain in his adopted country. In song of the reaper and the tunes of nowska, and their son Frederic was memory and delighting to idealize the born on February 22, 1810. In the original and expressive melodies. He same year the elder Choom was an eyear the elder Choom was an eyear the elder of the beautiful melodies intervene and polonewly-established high school or lycem the marurkas, cracoviennes and polonewly-established high school or lycem naises, and how the Polish peasants and polone elder the polished high school of the polished high scho a private teacher. He had won the learned to sing and to play the violin confidence and respect of the best with such charm and purity. No one Polish families and they were glad to place their children in his care.

#### As a Child Chopin Loved Music.

In his earliest years Frederic was very sensitive to music and wept bit-terly when he heard it. It was only As a youth he appeared in seve with difficulty that he was comforted. His first teacher was Albert Zwiny, of Warsaw. The child was very timid, and, in order not to over-embarass him, his parents arranged to have him share solved to make that city his home. hie lessone with his sister

were often altered and improved upon tic friend. by the gifted boy. His first concert was given when he was eight years old. He was so unconcerned regarding the astonishment that he created that he imagined that people were admiring his beautiful lace collar rather than the youthful genius.

As a child he dedicated a march to the Grand Prince Constantine. This violent man was the terror of those around him, but he received the tenyear-old artist and accepted the dedication very graciously. The Prince liked the march and had it scored and it was played by the military band in the city.

#### How Chopin Improvised.

Frederic occasionally improvised in the drawing-room of the Grand Princess. Noticing his habit of casting up his eyes and gazing at the ceiling, the Prince said to him: "Why do you al-Prince said to him: "Why do you are the funct, not of some fittle catopiests. The had a net memory and she would mediate gain, while the ways look at the ceiling, boy? Do you country, but of the whole world of remember little passages of especial themselves are generally shown as see notes up there?" Chopin made no song. The little girl was Adelina Patti, difficulty. The next day she would terribly ungrateful to those who have reply, but he remembered the speech long afterwards.

Chopur's next teacher was a must a consult unable to consider the constraint of the and faithful friendship such as only the go into the courts of the great counpurest minds can feel. When people tries of the world and compel not only

passage better than she had heard it lik view, or becomes a teacher.—Murical remarked to Elsner, as they frequently the people but the monarchs themselves sung. The singer would perhaps be America.

THE CHILDHOOD AND YOUTH did, that Frederic underrated and set aside the customary rules of music and listened only to the dictates of his own fancy, the worthy director of the con-servatoire would reply, "Leave him alone, he does not follow the common he does not adhere to the old method

Chopin became greatly attached to the cursion with his father to the suburbs, or spending his holidays in the country, Warsaw he married Justine Krzyza- the peasant fiddlers, fixing them in his original and expressive melodies. He could give him any information.

In his childhood Chopin had imbedded these folk songs in his memory, he frequently interwove some especial

#### HOW A LITTLE GIRL BECAME A QUEEN.

BY CAROL SHERMAN.

(For reading at ETUDE Junior Musical-Clubs.)

of her little playmates lived to see her

her a queen? What queen has ever held endeavoring to make each note perfect. financially. The result is that, in a Chopin's next teacher was a musi
Chopin's next te

to pay her homage: Isabella of Spalli, something to the child al-Katherine of Russia, Marie Antoinette ways secured a chance to be heard. of France, Louise of Prussia, Wilhelmina of Holland, and even Victoria of Great Britain have had no more power in their imperial grasp than has had Ad-

Patti was born in Madrid in 1843, and is still living in Wales. Her parents were opera singers, and the little girl was brought to New York at a very before the outbreak of our civil war. don, England. But no one would be-She was then known as "the little Florbefore this time.

#### Patti as a Child.

Lugi Arditi, who afterwards became way because his talents are uncommon; Patti's musical conductor, tells in his "reminiscences" of meeting the future his home in France to Poland, he little because he has one of his own, and queen in New York. "I saw her then with red, pursed up lips and quick rippling laughter, and her determined litairs and manners then already showed plainly that she was destined great cities of the world was like a to become a ruler of men. Madame triumphal procession. From every-Patti brought her little daughter to my where golden streams flowed into her rooms one day as she was anxious that should hear her child sing. I was highly amused to see the air of importance with which the tiny songstress first selected a comfortable seat for her doll in such proximity that she was able to see her while singing, and then hav- as "the Patti," because ing said, "There, my dear, listen to me knew that while there might be many while I sing you a beautiful song," she kings and emperors, the demurely placed her music on the but one Patti. When she ang "Home piano and asked me to accompany her in the rondo of "Sonambula."

#### Patti's Marvelous Child Voice.

"How am I to give an adequate deand, impressed by their peculiar beauty. scription of the effect which that child's miraculous notes produced upon my enchanted senses. Perhaps if I say that As a youth he appeared in several I wept genuine tears of emotion, tears German cities, and then planned to go which were the outcome of the original to London, via Vienna, Munich and and never-to-be-forgotten impression Paris. The reception that he received her voice made when it first stirred my in Paris was so flattering that he re- innermost feeling, that may, in some slight measure convince my readers of Liszt, Meyerbeer. Berlioz, Bellini, the extraordinary vocal power and has built a tiny theatri-The boy began to compose, and, even Balzac and Heine, the great men of beauty of which little Adelina was, at says: "The building is before he knew how to commit his music and literature of the French capithat tender age, possessed. I was one, oblong in shape, and sufficiently thoughts to paper, he would request tal, at once recognized the youth as a simply amazed, nay, electrified at the his master to write down what he had marvelous genius and he was admitted well nigh perfect manner in which she improvised, and these first thoughts to their society as a much desired artis- delivered some of the most perfect arias without the slightest effort or self con-

#### Not Without Work.

Don't think that all this wonderful ability that the little queen possessed came as a blessing from the skies. There was once a little girl who at the time when a child's mind is most spot." played around the streets of lower New able to take in musical impressions. York, who was destined to become a Then again she had what people call queen. She had very black sparkling "talent." She was unmistakably smart eyes, and was so bright and happy that and made such fun of her work that it "allie reodigies" is an unhappy and all the other children loved her. They didn't seem as if she were working at distressing one. Teachers who pose as laughed at her when she told them that all. There is a well known story that philanthropists are shown to be only she was going to be a queen, but many you will all enjoy hearing. The tiny songstress had a way of secreting her-

ascend one of the most important self in the scenery during a performthrones in the world, for she became ance and listening to the great singers. the ruler, not of some little European She had a fine memory and she would mediate gain, while the child prodigies Do you think it strange that I call practice these passages by the hour, helped them, whether artistically or

to pay her homage? Isabella of Spain, somewhat annoyed, but the child al-Sometimes the singer was astounded at the little one's ability, but when the audacious Adelina was at fault the singers would always show her the right way. Patti learned more in this way than from all her teachers.

#### The Queen Goes Forth to Conquer.

After her triumph in New York, the early age. She made her debut as an little ruler of the hearts of men and operatic singer in New York two years women went to the great city of Lonlieve that she was a real queen, and inda," But she had sung publicly long when she appeared under the careful guidance of her brother-in-law, Maurice Strakosch (who had also been her teacher), at the great English Opera House, "Covent Garden," it is said that only twenty people were present to greet their tiny majesty. But these people all became "Heralds," and at the next performance thousands came to do her homage.

Thereafter her tour through the imperial coffers and the great rulers of the world showcred costly gifts upon this new ruler whose comain was limited only by the boundaries of civilization. Everywhere she was greeted the people could be Sweet Home," people because they knew that they wer ompletely under the spell of her beattiful tones Doesn't it all seem like a fairy tale? Yet it all happened only a few years ago.

#### Where the Queen Lives.

Now the queen lives in a beautiful palace in the lovely seen hills of Wales. Here she has a name far finer than those possessed by many queens of European countries. In ler palace she agi Arditti handsome three hunspacious to accommodate dred persons. The side walls are decorated with panels of pale blue and gold, between fluted pillars and highly ornate pediments. The drop curtain represents Patti standing in a 'Roman Chariot,' and driving two fiery steeds, as in the costume of 'Semiramide.' The theatre gives ample room for an Patti was known as an indefatigable orchestra of twenty performers. All little worker. She had one great op- the latest modern appliances for scenportunity and that was that she could ery have been adopted. Scenery for six hear the great opera singers of the day of Patti's favorite operas is on the

> THE record of the early years of anxious to make reputation and money. Parents are shown as willing to sacrifice the future of their children for improdigy does not justify the promise

#### AUNT EUNICE'S LETTER.

MY DEAR LITTLE FRIENDS :- What do you suppose would occur if your father should stop his business just as soon as the weather commenced to be a little warm? Do you think that his income would go on just the same? Would he be able to get the money to buy nice things for you and your brothers and sisters? No, your father would think it a great misfortune if his income ceased even for a week. He knows that his income is due to work-work that he has done in the past, and work that he is doing now. He is very glad to have work for he knows that work not only brings in money but it also brings happiness with it. In great prisons when they want to punish a man very severely, they put him in a cell all by himself and do not let him work. This is called "solitary confinement." Sometimes these prisoners who are not allowed to work go insane. This is considered a very canel form of punishment.

#### Work is Happiness.

I want to tel

a about a little girl

who had not that work is happiness. As soo the warm weather to her mother and commenced she actice in this hot said: our let me stop my weather. Won essons for the ddle of the lovely this about the month of June the year was at its he time when we all ought to be deour best work. Her t it was a good time mother though hter how miserable dly by and watching one can be sit others work. wrote to her teacher and told her e would discontinue ek or so. Then the the lessons for mother wrote e of the little girl's her to come for a just work. cousins and i visit for tha k. This cousin always practic immer and winter, and had grown look forward for her practice hour. ich day, the cousin way that our to think in the something wil cousin seems ave a fine time practicing. I won if I could play as well as she summer inst and spending after day wonderext?" The next week ing what to she begged her mother to let her comas again and now she chance to study is really very lucky.

#### Never Get Discouraged.

Perhaps you have heard many of you really want to do a thing and are cent. better. willing to wait, and practice while you wait, you will very probably be able to do that thing better than you ever imagined you could. I know a girl who always wanted to be able to play Gustav Lange's "Flower Song." She worked and worked until she mastered the tuneful little piece and then she said: "If I can do that so easily, I can learn Chopin's famous "Nocturne in flat," She learned the Chopin octurne and then the inevitable "Moonlight Sonata," and then several other Sonatas, Nocturnes and Concertos. To-day that girl is a wellknown American pianist.

#### Fighting Serious Obstacles.

get in your regular practice period. eral magazines: "The Century Maga-It makes no difference whether you zine," "The Sunday Magazine," "Mun-wanted to enforce any musical idea have stopped your lessons or not, if sey's," "Everybody's" and several other it was a good plan to hunt around for you do not practice during the summer papers and magazines that go to all some musical clipping upon that subfor at least sixty minutes a day you will parts of the country. Our American ject and give it to the pupil to paste not be nearly so successful next winter magazines now go all over the world. in the scrap book. with your work. One of the singular I once bought a copy of an American things about success is that those who magazine on a news stand in Berlin.

reach the greatest heights are fre- had a fine musical article in it and quently the ones who have had the saved it. greatest obstacles to overcome.

The first thing I knew I improved so my studio necessities. much that I could beat other boys. My advanced pupils took a great in-Then I began breaking records. I be-terest in the programs and musical arlieve that if I hadn't made up my mind ticles. Even with very young pupils I to work out my own salvation I might found that it was very convenient to have been crippled to this day." This take out my article scrap book and tells what persistance will do. When read them some little bit of advice you hear a great pianist you seek to bearing upon the lesson. It is a wonemulate, never think of the obstacles- derful help to be able to confirm the

#### Something Definite.

nd played in such a nite advice for the summer. Don't le friend commenced try to do too many things. If you can way: "I have to do only form one good habit your summy time, and my mer will have been a valuable one. Here is a good habit to form. In pracs if I practiced all as its weakest measure. It is very much. said to yourself: "I can never do that, habit and maintain it and your playing makes a very unique collection. no matter how hard I work." But if all next winter will be one hundred per

Very cordially.

#### SOME MUSICAL SCRAP BOOKS.

BY FRANCIS LINCOLN.

practice if you really want to succeed. But I found that there were many exmost desirable pictures. The books R. V. Turner, C. B. Justice.

Thereafter I commenced putting The Broadway Magazine for May tells programs of fine concerts I had at-about an athlete whose case ought to tended in the scrap book. This was didn't watch him he would attempt to be one to encourage any of my little not a very good plan because it made chew up anything he could get his teeth readers who seek to do important the book too cumbersome. Then I. things and who may think that the ob- started four books-one for programs, and she replied, "Please, Toddles has stacles before them are almost too one for musical articles, one for pic-great to pass. This athlete's name is tures of musicans from musical maga-get another picture of Palestrina, but Ray C. Ewry, and he is the champion zines, and one for musical postal cards. high and broad standing jumper of the I took great care to have all the in- little pupil keeps her scrap book out of world. As a boy he was paralyzed in sertions pasted very carefully in each the reach of "Toddles." both legs and it was never expected book. I used a very high grade of that he would ever be able to walk let library paste, as I found that cheap alone jump. But he was an American mucilage turned the clippings yellow, boy and he wanted to do what he My next discovery was that my first saw the other boys do. This is the book was commencing to fall to pieces way he tells his story: "I remember owing to poor binding. I was very the first time I succeeded in shuffling much attached to that book and sorry both feet ahead a couple of inches. I to see it go. I took it to a bookbinder kept on trying day after day. Some- who told me that it was impossible to times I was so tired and hopeless that buy very cheap books that would last. I sat down and cried. But I deter- I took the hint and the next books I I sat down and cried. But I deter- I took the fint and the next flows:

"The ETUDE should be in every musical mined to recover. I worked and worked bought were finely and strongly bound, and worked. Then at last I could I bought them with the view of making jump a couple of feet. After that I them a part of my library, and my eximproved more rapidly. I trained all perience since then has shown me that the time, always jumping and jumping. they are among the most desirable of

things you say with an article in print.

The picture book and the postal card book became great favorites with the I would like to give you some defi- younger pupils. Underneath each picture I had printed with pen and ink: I. The name; II, The date of birth; III, The date of death; IV, The place of birth: V. A few notes about the musician's principal work. This was very ticing remember that a piece is as good instructive and my pupils liked it very

of taking a vacation much like a chain. A chain might have The postal book was also a great suca hundred links of steel and one link cess. When my friends knew that I 8, Tie, Hold. 9, Note. 10, Rest, flat. of thread. The whole chain would be was collecting musical post cards cononly as strong as the one link of thread. tributions rained upon me from all di-If you have one measure in a piece rections. You would be amazed to realizes that any one who has the that you are unable to play at a given know how many musical postals there and that you are unable to play at a given know now many must be provided by the provided of two things: play are. One friend who went to Europe and Trombone. 5, Oboe and Bassoon. the whole piece only as fast as you can sent me seventy-five. These were not play the difficult bar successfully and only portraits of musicians but pictures correctly or work upon the difficult bar of musicians' homes, famous opera until you can play that bar as well as houses, famous statues of musicians your friends play difficult pieces and every other bar in the piece. Form this and scenes from the great operas. It

#### Pupils' Scrap Books.

One day one of my little pupils came to me and said: "Why can't we have scrap books too?" I was delighted to hear this, and at my next pupils' assembly I told them how to go about making a scrap book. I advised them to get a good strong book and then divide the book into four sections. The I FIND that my pupils take a great first section for articles; the second for interest in making up musical scrap pictures of composers and their homes; books. It all came about in this way: the third for pictures of great musical started making a musical scrap book artists and their homes; the fourth for years ago, but mine was made up ex- postals. My! what a rivalry there was. clusively of articles upon musical subjects that seemed worth keeping to each lesson to show their progress. Whenever I took an article from The I found that this gave them a greatly ETUDE to put in the scrap book I al- increased interest in their music. To ways secured an extra copy in order make the contest more keen I offered Never let the heated days of the that my files of the paper which run a prize of a beautifully illustrated musiSummer prove an obstacle to your way back to 1890 would not be injured.

Despite the paper which run a prize of a beautifully illustrated musiSummer prove an obstacle to your way back to 1890 would not be injured.

The books B. V. Transc C. B. Luting A. L. Chapin,

No matter how hot the day may be cellent articles upon music in the gen- were a great credit to the children's

#### Palestrina and Toddles,

One day one of my smallest pupils came to me crying bitterly. She owned a cute little dog named "Toddles." into I tried to console my little pupil we secured one at last, and now my

#### COMPOSERS' NAMES PRIZE CON-TEST.

In the April issue of THE ETUDE We offered a copy of Riemann Musical Dictionary (value \$4.50) to the reader of THE ETUDE sending us the longest list of composers' names that could be made from the letters of the sentence, "The Etude should be in every musical

announce the name of the winner of this contest in the June ETUDE. The fortunate one will be announced in the July issue. The contest closes June 1st.

#### PHZZLES

The answers to the puzzles in the May issue of THE ETUDE are:

#### Double Musical Acrostic

HebreW ArmidA Dubli N EncorE LutheR

#### Missing Musical Term Puzzle.

I, Turn. 2, Close, Trilled. 3, Quaver. Sharp. 5, Slurs. 6, Brace. 7, Bars

#### Hidden Music Instruments

Banjo. 2, Saxaphone. 3, Trumpet Cornet. 4, Mandolin. 5, 8, Double Bass Viol, Viola and Lyre.

#### Musical Abbreviations.

M√ 19-2-8-13 increases in tone. cres. My 0-3-16-4 is marked, marc My 14-1 is very softly. p. p. While my 17 is nearly opposite. My 13-20-10-7 touches lightly. stace, My 5-16-12-9 is a shake. trem. 2-15-4-6-20 precedes an aria. recit, My 11-18 and y denotes the signature. kev.

My whole of 20 letters is known by every music student. "Practice makes perfect."

#### Answers to Puzzles in May Issue

The following were among the first ten readers of THE ETUDE to submit correct answers to the puzzles in the May issue:

Reva Bauer, Herbert Hood, Fannie

# Ideas for Music Club Workers

By MRS. JOHN A. OLIVER (Press Secretary National Federation of Music Clubs)

#### MEETING OF THE NATIONAL FEDERATION.

THE meeting of the National Federation of Musical Clubs will be held at able that we reprint this list, thinking Grand Rapids, Michigan. The visiting that some other amateur club of Ameridelegates will be guests of the St. Cecelia Society of that city. This society, which we lave previously mentioned in these columns, holds the unique distinction of being the only oman's musical organization in the United States owning its own club home. This is a most magnificent structure, with every modern convenience of an up-to-date club room. The club has a strong, intelligent body of active members who appreciate the blessings which have fallen to them.

One of the most charming characteristics of this notable club is its philanthropic tendencies, and its consideration for those who are less fortunate. At a recent flower day musicale, celebrating the coming of spring, a delightful musical program was given in the home of the club, where cut flowers and potted plants were seen in profusion. At the close of the entertainment the club sent all floral decorations to the local hospitals and charitable institu-

#### A COSTUME RECITAL OF NA-TIONAL MUSIC.

BY ALICE MAY RAYMOND.

[The following recital was recently given in a large New England city with great suc-cess. This description embodies ideas that "Cluh" readers may readily adopt to their uses.—EDITOR.]

given the names of foreign countries following the names of appropriate the country he or she represented. look, each having been chosen with a view to natural qualification for representing the part.

The opening number was a chorus in which all nations appeared; then fol-lowed solos by "Scotland," a boy soprano, in kilts and sash, a veritable Scottish chief in miniature, and a "lullaby," crooned by the rich, smooth Spanish maid rendered a duet with her cavalier, and one had but to look and listen as the mellow tones rolled forth to feel actually transplanted to a foreign shore. Then came solos and part songs by "Switzerland," "Germany"
"Italy," "Cuba," "Norway," "Japan,"
"Egypt," "Greece," "Sweden," "Holsongs by and last, the dear old "Star Spangled Banner" by "America," with

The program was felt to be all too short-a most unusual thing at a pupils' recital. At the close the folding chairs were quickly removed, turning the conwere quickly removed, turning the coarse of the remove and the rooms into reception parlors, and Mrs. John Oliver, Press Secretary, in mense technic but for his interpretive ible in executing all sorts of rapid pass-

# OF AMERICAN COMPOSERS.

"THE MATINEE MUSICALE," a thriving musical club of Bedford, Indiana, has devoted six of its concerts this year to omposers upon its programs. This form of musical patriotism is so admirable that we reprint this list, thinking Wilhelmj.

may desire to do likewise: Some representative American composers: Victor Herbert, Mrs. H. H. A. Beach, Miss Margaret Ruthven Lang, W. H. Sherwood, Walter Damrosch, William Mason, John Philip Sousa, Frederick W. Root, George W. Chad-wick, Mrs, Jessie L. Gaynor, C. Whit-ney Coombs, Theodore Spiring, Arthur Foote, Alfred G. Robyn, Emil Liebling, S. B. Whitney, Frank van der Stucken, Louis Campbell-Tipton, Edward Baxter Perry, Dudley Buck, Edward Mc-Dowell, Miss Latitia Katherine Vannah, Mrs. Carrie Jacobs Bond, Arthur Nevin, Ethelbert Nevin, Wilson G. Smith, C. . Hawley, W. H. Neidlinger, Clayton Johns, J. C. Bartlett, Reginald de Koven, R. Huntington Woodman, Homer N. Bartlett, W. F. Sudds, C. A. Havens. Clarence Eddy, George Marston, Horatio W. Parker, George Osgood, Edgar A. P. Newcomb, John West, Bruno Oscar Klein, John K. Paine, W. W. Gilchrist, Gerrit Smith, Charles Dennee.

#### A CLUB "OUESTION BOX."

THE Aeolian Musical Club of Pasadena, California, conducted by Mrs. Julia M. Phelps, has what is termed a "Club Question Box," This is a good idea from the land of roses. Have voice teacher. The charmingly decor- the box and pass the questions around. ated rooms were well filled, scarcely Give one slip to each pupil. Give each was tied with white ribbons and decorated with a foreign flag and coats of tion is successfully answered, take up arms. Instead of pupils' names were that question and then have the pupils until every pupil has had an opporany questions unanswered, you will, of being general in its interest, but in his certain enthusiastic oncs a Very bewitching and foreign did they course, be obliged to answer them own genre he was unapproached. yourself. The questions the pupils or swer to the difficult questions.

contrain of an Irish lassie; next a birthday and illustrated lecture was given sixteen was recommended by Liszt as at this time. He was one of the noblest Mr. A. W. Borst.

# CAL WORLD.

BY W. FRANCIS GATES.

THE Grim Reaper has been unusually the works of American composers, busy among the great musicians during This is a refreshing change from the the past winter. Two of the great comultra-European tendencies we see in posers, each representative of his counultra-luropean tendencies we see in posers, each out large cities. Moreover, we also try's music, have passed to the greatour large cities. Moreover, we also try's music, have passed to the greatour large cities. Moreover, and Edward or the Moreover large cities and Edward A. MacDowell. Also two of the most taken-Joseph Joachim and August The first of this great quartet to pass

can musicians, who love their country, may desire to do likewise:

away was Joachim, and by his death, last November, the world lost its greatest exponent of the high school of violin playing. He held the classics in the highest reverence and would not depart one iota from the strict performance of what he felt to be the composer's intentions. His playing was highly objective, and though he had conquered all the technic of the instrument, he would not descend to feats of mere skill to win applause. His string quartet was the standard organization of its kind. Joachim was the contemporary of Mendelssohn and Schumann and, more than that, was honored with the friendship of these great composers, thus making a connecting link between the music of the early part of the nineteenth century and that of the present

But a few days after the death of

oachim came that of Edvard Grieg. Much has been written of the works of Grieg since his death, and it is unnecessary to repeat here what has been more worthily said by others; save to call attention to the fact that in the death of this composer the romantic music of the present day lost one of its leading exponents. Grieg made for himself a niche in the temple of art by his originality and by the descriptive beauty of his compositions. He was the leading representative of the Scandinavian your pupils prepare a list of questions spirit in music and by the "idiomati-The following recital was given at the club meeting have them placed compositions has been called "the beautiful home of a well-known in the box and shaken up. Then open Chopin of the North." His was an exceed with the freedule of the properties a Viking, strong and lusty, but the instanding room. The souvenir program member a chance to answer the quest carnate spirit of the mountains and fjords, the mute mysteries of the sea and the forests, breathing the beauty of the Northern hills and typifying in music pass the remaining questions around the distinctive personality of the Norse character as no other composer has themes. In the field of song he is resongs. On the back, however, was a tunity to see each question. If, at the done. This was a geographical limitagraphical limitagraphical limitagraphical with the best critics as the first key giving the name of the pupil and end of this examination there remain tion to his music that keeps it from among American composers, and by

club members are unable to answer small number of juvenile prodigies who smaller ones, which are miniatures of should invariably be brought up again achieved fame in later years. While the most beautiful texture, tone picat the next meeting, when every pupil we hear of Mozart and Liszt and Hoff- tures to which the composes should be able to give a satisfactory an- man, there are thousands who sink into furnishes the key in a tevt or verse. obscurity, wilted by their sudden blos- Though MacDowell's work was finsoming and overcome by their too early ished three years ago at the time of honors. At eight years. Wilhelmj be- his physical collapse, the close of hi On the anniversary of Beethoven's gan his public appearances, and at labors is brought more forcibly to mind on the great composer's life and works "a young Paganini." Pursuing his gentlemen God ever made, one of the at Miss Roney's School, Bala. Pa., by studies under David. Hauptmann, Rich. truest friends, one of the sweetest ter and Raff, he acquired a broad musi- spirits, one of the greatest musicians. cal education and then began a series of In his passing America loses her Edtours which carried him through practi- vard Grieg, for he bore the relation to An invitation to Federated Clubs to cally all the countries of Europe, lasting us corresponding with that Grieg bore send regular report of the work being until 1882, when he finished a trip to Norway. good for 1908, and with good wishes North and South America and Ausor each and every member of every tralia. At the zenith of his carrer he Spanged ballier of course standing, and unit- club in the N. F. M. the press secretary was the leader of the orchestra at the a period, longer or shorter of proper would urge all clubs to let other clubs notable operatic event at Bayreuth in practice. Stiff, strong voices master know just what they are doing. This 1876, when Wagner's "Nibelungen" will help to make the strong club trilogy was presented. Wilhelm stood certainly ten years upon improving it. stronger and will strengthen the close to Joachim in the estimation of because as a young girl I had so very little weaker one. All information sent to the violin world not only for his im
strength although my voice was very flex. powers. He died January 14th.

PROMOTING THE INTERESTS RECENT LOSSES TO THE MUSI- It is a noticeable coincidence that the deaths of these four composers-for Wilhelmj and Joachim used the pen as well as the bow-came in the order of their births, which occurred as follows: Joachim 1831; Grieg, 1843; Wilhelmi, 1845; MacDowell, 1865. Naturally our sympathies lean to the younger man. partly because he was taken away in his prime, partly because he was one of us, an American to the bone, and partly because of our better acquaintance with his compositions; and this feeling of loss is thereby intensified, even though he may not occupy so large a space in the future biographies of musicians as will the others of this notable quartet.

Edward A. MacDowell was in a way a unique figure among American composers. He combined the respect for classic form with a wealth of romantic idea and poetic expression given to no other of his prominent contemporaries, Of his several teachers, Mme. Carreno and Joachim Raff (who fifteen years before had been the instructor of Wilhelmj) were the principal ones and from them he received that development best suited to his nature, the fiery freedom of Carreno and the formal routine of Raff.

Nature made MacDowell a poet, Had he not found expression in tones he would in words. He was more of a Longfellow than a Tennyson, for the sweep of prairie wind is his metier rather than the elegance of the formal English garden. His was the the mountain and the stream rather than the drawing room. MacDowell was filled with vigorous i as but was not an iconoclast. His mi of optimism yet it had its moments of solemn grandeur. The Raff training kept him within the bound f accepted forms, yet he modernized them and filled them with a fresh and vigorous spirit expressive of poetic thought.

He was one of the first composers to make American music respected in Europe. All of his larger been presented in Eu though st to recognize his worth, as that country is less ion, One orchestral of the best examples work is the "Indian Su Indian element is there a basis, that element is a stranger to it: hearers and the work rests on the value of the treatment the composer the equal His piano of Schumann and Franz. August Wilhelmj was one of that works are well known, especially the

Every voice must master the trill after sooner than small weak ones. I expended ages .- Lilli Lehmann

### THE ETUDE TEACHERS' ROUND TABLE.

The March of Fingal's Men, Op. 39 ....... Reinhold many a child's heart the ambition to work harder General Bum-Bum Poldini
Dollie's Dream and Awakening Oesten very exceptional. I have known people at almost any age between twenty and forty to acquire a very The Blacksmith, Op. 17 ... Eyer
The Coming of Santa Claus ... Eyer respectable degree of facility, and play in a manner that was highly creditable. I once had a pupil in Egyptian Parade Brown
Bagatelle, Op. 115, No. 4
Bassford
Petit Galop Militaire, Op. 59, No. 24
Brown
Ascher Boston who was nearly seventy years of age, and who wished to learn to play hymn tunes for the consolation of her old age. She learned to play The Daisy, Op. 13. Zernickow such a sense of pity that the story becomes a lesson Children's Festival March Zeisberg on being kind to your little brother instead of an them entirely to her own satisfaction, which was, indeed, not at all badly, considering the stiffness of The Daisy Southern Dance ...... Waddington

The following suggestion from one of our readers "Do you think it would be possible for a lady, who "Do you think it would be possible for a lady, who has played the piano all her life, and can read almost anything at sight, but who is over forty-five years of age, to gain, by diligent practice, sufficiently perfect control of the muscles of her hands to be able to master or teach Dr. Msson's "Touch and Technic?" may interest teachers who are looking for means of interesting their pupils: "I have requested all my students to write an essay "I have requested all my students to write an essay of twe hundred words about the piano, its predecessors of various kinds, date of its invention, its construction; and ten virtuous. I select the most valuable extracts from these, copy upon the typewriter, bind and place in the putile library for the inspection of whoever may be interested. Reference books for this work, Balt-off Music." by Of Music and Riemann's Dictionary of Riemann's Dictionary of Riemann's Dictionary of Riemann's Dictionary of Riemann's Riemann'

Your description of your powers is somewhat sweeping and at the same time vague. A person who can read "almost anything" at sight must necessarily have fine control over the muscles. ability to do this would presuppose the ability to master Mason's exercises. However, the last clause of the query would lead one to infer that you have not sufficient technic to play them. I do not think that after forty-live you will be able to add much to your technic. The experience of all teachers whom I have ever known to express themselves has been that pupils over twenty-five experience difficulty in increasing their finger facility. Those who already have an advanced execution at that age continue to grow and develop, although more along the line of maturity of musicianship. Those beginning at that age rarely achieve a brilliant execution. You should, however, be able to master Mason's "Touch and ently to understand all its principles and work up enough speed to demonstrate correct motions. It is not possible for a teacher to have at his finger's ends all the music he may wish to give

tinued from page 369.)

her muscles.

to pupils.

blook that a man twenty-five years of age go some musical instrument and obtain suffi-ser to play in a first-class theatre orches-always been considered talented musically, the piano a little. Lately, I have taken up hout instruction, and have learned to play would you advise me to take lessons unenat with the above object in view?" cient profit

What I have said in answer to other letters will doubtless be applicable in the main to the flute, although the motions of the fingers being much shorter, the muscular difficulties will not be anything like as great. With proper instruction you might be able to acquire a great deal of ability. The fact that you are twenty-five need not deter you in the least from making the attempt. If you are fond of it, it may turn out to be the most delightful avocation of your life. As to the theater orchestra, no one, especially at a distance, can predicate in regard to this. The only thing for you to do is to acquire skill and then make application for the desired position and keep on trying until you get it.

#### Interesting Second Grade Pieces.

"I have a few scholars who are very hard to please. I do not seem to be able to arouse their interest in the music I am teaching them. I am using 'Standard Graded Course, Grade II.' Could you offer some suggestion, as I am using its country to the course of the course discouraged in the matter?

It is absolutely necessary to use a very elementary class of music with some pupils. Their natural taste for music is of a low order to begin with, and, in addition, has never been trained. Such pupils have to be coaxed on, as it were, to an appreciation of good music. If you constantly give them pieces that are beyond their comprehension you will alienate them from the art. If you are using Book II. of the Standard Course, you would better use easily understood pieces with it, as the music in the book will probably seem dry to such a taste, although its tendency will be constantly elevating. You cannot easily influence such tastes by assuming an unsympathetic attitude toward what they like.

Last month I gave a list of first grade pieces that have given satisfaction. I append a list of second grade pieces this month. You should keep these lists and add to them whenever you can.

Judow Pictures. The	Brownies	Reinhold
Lolita. Spanish Dance		Engel
Little Fairy, Op. 30, N	o 4 W	iddinaton
% Op. 30, 14	O. 4	au a ing so in

at scales, especially if the well-known picture-given with The Etude some time ago-is hanging nearby to make the story still more vivid. Another always, helpful to children, is little Bach's copying music by moonlight-only, in the telling, it is just as well to omit the final catastrophe-his elder brother's burning the results of that patient labor. It leaves incentive to application.

A pupil who cannot see how it is possible to memorize anything makes up over some of the feats of von Bülow, or the tale of Mozart's carrying away the Miserere of Allegri from the service at St. Peters, by hearing and memorizing it.

But the most beautiful series of anecdotes for older pupils are those to be found in the life of Beethoven. So noble, so uplifting are they, in their record of striving for the highest under difficulties unsurmountable to a lesser soul, that if there be any musician-fibre in the hearer's heart, it will thril responsive, and his soul will rejoice at sharing in the art that was Beethoven's,

#### THE VALUE OF ANECDOTE IN THE TEACH-ING OF MUSIC.

BY GUSTAV I. BECKER.

Telling stories is, after all, the surest way of holding a child's attention, and teachers in general will agree that the most effective way of conveying a truth to the mind of a child is in the form of a story-always providing that, as the story will be all that will remain in the mind, the truth to be conveyed must be in the story itself, not in any "moral" to be attached or inferred. So much of value the anecdote holds for any sort of teacher. But for the music teacher its value is somewhat more defined, as its use is considerably more restricted.

Briefly, its value may be expressed as a means for fixing attention and arousing enthusiasm. This may be in two ways; in reference to a particular composition, or to the art of music in general, but in either case the aim is the same—to produce in the pupil's mind an impression of something clear, something vivid, and something real.

In using anecdotes to make a composition more interesting, I do not mean telling fanciful stories as to its meaning. However much of use this may have, it is along other lines. I mean that if to the composition itself, or to its composer, attaches some story of peculiar interest, such as throws light upon the piece, or produces in the pupil's mind the sense that these notes were written by a real man, the composition will be played in a very different and much more vivid way. The best instance of this kind that I recall, is the well-known story of Chopin's A Major Polonaise, Op. 40. Le Militaire. It is said that after composing it, he was so much affected by his own creation, that one night he seemed to see trooping into the room the shades of long-dead Polish lords and ladies, pacing to his music-and that so vivid was the hallucination that he fled in terror from the room. Told in the right way, this story brings out not only the extraordinary pictorial quality of the music, and its thoroughly national character, but the sensitive, impressionable nature of Chopin himself.

#### Anecdotes Must Have a Definite Purpose.

Indeed, this illustrates very well the prime consideration in the use of anecdote-that any story told should be for a definite purpose. The fewer there are, the more vivid each may be, and the longer each will be remembered and used. One pointed, purposeful anecdote drives home an impression-prattling pretty tales is but one degree over gossiping, and scarcely more useful. Along this line the teacher may find many stories attached to compositions, sometimes out of biographical dictionaries or collections of anecdotes, sometimes out of the teacher's own personal reminiscences.

But by far the most important use of anecdote is in arousing the enthusiasm of the student for the art of music itself. A story of struggle and ultimate triumph of some great artist and composer, told in such a way as to connect his efforts with those of the pupil, brings about at once the glorious sense of fellowship in art. The story of little Handel, stealing from bed to practice upon the disused harpsichord in his father's lumber-room, has put into its influence."-William Mason.

#### Stories with Practical Value Some stories have a direct practical value, such

as John Field's way of practicing hard passages. He had two boxes of beans on the piano, and every time he played the part correctly he put one over from the left to the right, keeping at it till all the beans were in one box. Sometimes a pupil "goes all to pieces" if she makes one slight mistake in public performance. For such a one a comforting message, and one that will do much to remove the paralyzing strain, is Liszt's speech to Thalberg, whose playing was so "faultily faultless, icily regular," that he begged him at last, "Do please make just one mistake!" It will be seen that the uses of such a story are restricted!

Indeed, the uses of any story are restricted to each individual pupil and his individual need at that lesson. This need the story must reach. And asfor its length, usually the shorter the better. The best rule I know is a good deal like Lincoln's answer when someone asked him how long a man's legs should be. He replied, "Just long enough to reach the ground." In general, the best story is just long enough to reach the point.

#### HOME FOR AGED MUSICIANS.

We are pleased to announce that reports from the "Home for Aged Musicians," located at 236 South Third Street, Philadelphia, Pa., indicate that there are still vacancies for ladies who desire to avail themselves of its generous provisions for those who may have through misfortune been less successful than some of their friends. We have previously described (in the January is-

sue of this year) the elegant and adequate equipment of this home-like haven of rest. Those who avail themselves of its advantages have every possible comfort and personal liberty. One peculiar feature of the home which makes it different from other homes, is that from the nature of things those who come under its protection, having spent their lives in the pursuit of artistic work, are of necessity refined and cultured. In other homes the variety of past experiences, tastes and educational interests make conditions that sometimes lead to disruption. This home, however, must be one to which only gentlewomen are eligible, because of the fact that all have been art workers.

In some European countries generous pensions. are given to musicians in State employ. The governments recognize the fact that the musician's income is rarely very great and that a time comes when infirmity and misfortune must impair the musician's earning powers. Then the government steps in and provides for the musician who has given so much to his country. It is for contingencies of this kind that this private home was organized. Full information regarding admission to the home may be secured upon application to the secretary at the above address. We can endorse the management of this home with fullest confidence.

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that has not been settled for otherwise. The June first statement will include all accounts of every kind to that date, about ten or twive pieces of piano or for a neat, good-looking program. The extra. Full list sent upon request. With that statement special directions vocal music, or both, each month; this form will be four pages, each 5/4x6/2, will be sent and we would ask you to serves to freshen up the regular selecting made on fine quality of heavy paper. wait until you receive those directions tion of the year, and has been found We will sell them at cost, because of before making your returns.

regard to your returns is to make sure vantages. that your name and address is, on the Specific directions are given with the June first statement. Wait for them,

There is one exception to the above, Standard if your selection was sent to you since July, 1907, and is of such a general character as to be of further use for the coming season, even with the addition of a small selection later on, arrangements can be made to keen this original package another season. cannot give general conditions, but will be glad to make special arrangements

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Reed On the third cover page of Organ, this issue will be found an advertisement of a large Piano Duos, We have just received which we desire to draw special attention just now at the opening of the four hands, by Paul Wachs. season in which most of the Reed

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At Home

Owing to lack of space, it is frequently necessary to omit many desirable notices that the standy sent of th

years.

THE Henry W. Savage English Grand
Opera Company gave three hundred performances of Puchan's "Madame Butterfly."
One hundred and twelve cities were visited
by this notable organization.

THE organist at the fifty-first free organ recital given in the Convention Hall at Buffalo was Mr. A. J. Baird, of Middletown, New York.

New York.

Several very commendable programs have been received from E. R. Kroeger, of St. Louis, indicating his excellent work in musical education in that city. One program, devoted exclusively to the works of American composers, was particularly interesting. Miss E. L. Winn has recently been giving a series of lectures on the violin and violinists in the South.

FRITZ KREISSLES, the noted violinist, has been suffering from a slight attack of typhold fever.

Cessing given by use rapast-grow of the Society, Society, This Govern it Kolomo by the Origoria Society of the All Society of the Christian Society of that city under the direction of W. F. Rauch. The "Messiah" and two varied programs of modern music were rendered.

C. Herzert H. Pazar's "Fled Piper of Hamelin" was recently given by the Glee Clubs of the Hartford High School under the direction of high in School under the direction of high in Saladwin. A RECITAL of the compositions of the well-known American composer, Adolph M. Foerster, was recently given at "The Woman's Club" in Pittshurgh.

Club" in Pittsburgh.

Tirs North Carolina Musle Festival given in Baleigh in April was very successful. Three models in April was very successful. Three models are successful to the analysis of the successful and a very practical plan, as concerts of this kind will be present to be a very practical plan, as concerts of this kind will be present to the present cities and maintenance of the present cities and maintenance when the present cities and maintenance when the present cities and control of the present cities and the present cities are cities and the present cit

Wade Brown and Gastave Hagadorn.

AMONG the novelties amounced for next
year at the Metropolitan Opera House in
Year as the Metropolitan Opera House in
Year as the "House in House in
Year as the House in
"Dame de Pique" and "Engen Contingent
Paries success, "Halanera." Humperdinck's
"Koenljakinder," and Verü's "Otello."

"Koenigskinder," and Verdis "Ottolic."
A Lire of Edward MucDowell is being pre-pared by Mr. Lawrence Gliman for publication securing the use of available of the electronic securing the publish and other relevant matter of interest. Builds and other relevant matter of interest. The electronic securing the securing the securing the securing the superchite the loan of any production of the composer, and he and prompt return. Target of preservation and prompt return. Target of the composer, and he and prompt return. Target of the securing the secur

It is reported that Adelina Patti may sing in America again next season.

The models are accounted by the control of the cont

GUSTAVE MAHLER WIll conduct three or chestral concerts next year with the New York Symphony Orchestra.

publications of events of merely local interest.

York Symphony Orchestra.

Wass ELEAN EBECH X.w., whose principal mominally high voice, recently made her diout in "Jaca" at the heteropolitan open and the properties of the prope

Abroad. THE ashes of Grieg will moved to a grotto in the house at Troidhaugen. ALL buildings in Russia a religious dedication, At opera house was recently put sprinkled with holy water.

Berlin is to have a sec House. It is hoped to it 1913, the year when the cher's operns expires. es of Berila

Franz Lehar is writing : titled "Vija, the Young Gir Let us hope that he will in success as great as that Widow." ALFRED SPAULDING, the violinist, has been upon a cert tour through souther Racul Pugno.

tly written a dramatic poem entitled "Goarthia".

The beits of Donizetti Lass suits for royalities which they claim as due to them the control of the con

It is expected that Laparra's successful opera, "La Hanancrra," will be performed in New York next year,

THE twenty-fifth anniversary of Richard Wagner's death was commemorated in all parts of Europe. parts of Europe.

THE affection of the Viennese for "Papa"
Haydn has recently been shown by the celebration of the one hundredth anniversary
of his last appearance prior to his death.

of his last appearance prior to his death.

This fart German holography of dright side.

This fart German holography of dright side.

The fart German holography of dright side.

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pinno, voice, violin, etc.

The "Aleserie" of Eniphdes was recently given at Beloit Culege. The play was transgiven at Beloit Culege. The play was transing transported from the voicinin Greek by the class of an employ. The milder the three balance and employs. The milder and the preference in Oxford, England, in 1887, as well-known writer to the Charles Hartford Log of the preference in Oxford, England, in 1887, as well-known writer the preference in Oxford, England, in 1887, as well-known writer the preference in the control of the con

Dr. Berniand Scholar resigned from the have an equal claim on the hearts of the position of director of the Harbach Conservatory children as his sphendid production, "Tunes important position for twenty-five years."

The little are the position of twenty-five years.

burg and Court."

Trust Exwar Mandellasonn-Bartholdy, of Berlin a nephew of the composer, has offered to Emperor William a villa, which he owns in the neighborhood of Rome, on condition to musicians who visit the Elevand City. The Kniser has not only gratefully accepted the gift, but has made known by accepted the gift, but has made known by

bone for minicians who visit the Eternal
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Cut. The

The Theorem of the States. At the Windows Could be desired.—It is Paulon matter by the states of the formances ht 1
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composers who

In England ounded a socie al League. As 's "Snow Malden" and are to be produced in

THE Promoti Hswail, sends notices relating Islands, Amon in the mid-P: "Rose Maiden," ley Buck's "C' has recently given the mid-P: t recont candates given islands were Cowen's "Crucifixion," Dud-the Victor," Kubelik ome highly successful re-

During las

#### TESTIMONIALS.

taking The Erups since 1903 continue to do so, as I prize and I always look forward to and every month with much Thomas Evans.

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Rosena W. Brackett.

marine of directed of the nous conservatory and the control of the

L. MacLeon.

The music has been very satisfactory. The "Czerny Studies," arranged by Liebling, bave by Stabiling. The "Tunes and Rhymes," by Stabiling. The "Tunes and Rhymes," away from a wakening musical interest in beginners. This is by far the most voluminous work that has yet appeared upon awakening musical interest in beginners. Tschaikowsky. The author's appreciations of the control of t

pussage was even de
I de't believe I could teach musel it it de l'even d

Hobropd.

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#### NEW PUBLICATIONS

Tschaikowsky, his life and works, with extracts from his writings and the diary of his tour abroad in 1888, by Rosa Newmarch. Edited by Edwin Evans (Charles Scribner's Sons). Price, \$2.50

tion of the great Russian master is keen, yet sympathetic. She says opening: "His character was essentially Russian and his tendencies the liberating tendencies of the generation to which he belonged; but his musical education was cosmopolitan, and the teachers whom he most reverenced leaned toward tradition and authority He was not consecrated to the service nationality. In his heart he was a follower of Liszt, in his intellectual conscience an adherent of classicism. Thus, throughout his work we find a lack of unity which baffles dogmatic criticism?

One hundred pages of the book are devoted to Tschaikowsky's work as a tour in 1888. This side of the composer's work was little known, but his writings reveal him as a been observer A CONCERT PIANIST AND TEACHER an acute critic, and a very broadminded man.

The analysis of Tschaikowsky's works occupies over one quarter of the entire book and is illustrated with no merous illustrations of passages from his compositions.

With the increasing popularity of Tschaikowsky, this book will become more and more valuable. The section on "Criticism" should form a most excellent compendium of artistic advice for young musicians.

Mozart, the story of his life as a man and an artist, according to authentic documents and other sources, by Vicor Wilder. Translated by S Liebich (Chas. Scribner's Sons). Price, \$3.50.

There are in existence many biographies of Mozart, some accurate and authentic, and some more or less hysterical and overdrawn. Foremost among Mozart's biographers is Otto Jahn. whose work is exhaustive and as yet unsurpassed. Nevertheless, a new work written from a different standpoint is always of interest. The work mentioned above details Mozart's romantic career as viewed from a French stand-It is especially timely in view of the recent 200th anniversary of the composer, so 'elaboraetly celebrated in HARMONY BY MAIL. New advantages.
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ANSWERS

CONSTANT Interms—The fingering of the Constant of the Constant

r may be used upon the expediency demands. It be wrong to employ the hut the third finger is and upon the black notes, its larger tip surface and at a firmer hold upon the piano. They seem oblivious to the fact that a thing must be well defined in the mind before there can be intelligent action. They readily accept this common sense idea in relation to other studies, but music is regarded as a purely mechanical production of so many notes in a given time. in fact, although differents a "g sharp" followed by these notes connected by line is a tie and not a form an enharmonic interrity appears in modulation.

composers, but a knowledge of the working elements of a composer will result in better pianistic methods, and a true development of whatever measure of talent they possess. ."Know someonly a few short years ago to teach comthing of everything but everything of something." To do a thing thoroughly you must know the why and the how

difficult, almost impossible, the who is the "greatest" one room muste of the day, aposers of excellent salon amposer has a style of his amount of the salon of t of doing it.

Even a five-finger exercise will be better done if a study of the relation of notes recorded the acceptation and of notes recorded the acceptation and on the properties and the properties and the properties and the properties are properties are properties are properties and the properties are properties are properties and the properties are properties and the properties are properties and the properties are properties and the properties are properties are properties are properties and the properties are propertie not advisable for you to e for your nervous pupil. cal work.

grobably needs is more fresh type, more sleep or a more As you say, fron and the apynophosphates are valuable but these drugs should be the music tracker. All part drugs and are dangerous if any and are dangerous if any and a should be physician if drugs are parents.

tion: "I would like to know t their thoughts down upon that I have musical ideas, that I have musical ideas, all to reproduce them by wettthen I finish I have nothing a jumble."

I jumble."

I jumble. "

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with a good master. If you cani good master, acquire Dr. H. A.
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numbers of no means of ance. Some ence for art by others.

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J. J.—Gallia, a motet for soprano solo, chorus and orchestra music, by Charles Gousses withen for and dist performed at the control of the International Exhibition text was chosen from the Lamentations of Frequiah as suitably reflecting the downtrons; Francisco Fran

THERE is a wide difference between study and practice. I have known of pianists giving a maximum of time to practice but a minimum of time to study. They were pupils but not stu-

Not many pupils or students become

of notes precedes the practice; and a mental exercise of the scales before going to the piano will give a better grasp of scale work. This silent practice will repay large returns in techni-

If all pupils could be induced to be students, the teacher's work would be easier and happier. For a teacher is often handicapped by this superficial idea of music on the part of pupils and

There is the trcuble. Many times the parents know not the first thing about the importance of music study in its true sense. Where a pupil comes from a home with a musical atmosphere, through a correct understanding of the principles and aims of music, the teacher has a clear field.

The pupil should be advised to think out all music as a mental habit. Thought must precede action-this rule must be often repeated until the pupil recognizes its importance and applies it as an essential principle in his music study. And he must realize that no detail is so small as not to come under this rule.

One of the reasons of so much faulty reading and ear training of to-day is this lack of study preceding practice. The pupil begins lessons with the idea that everything must be done at the piano.

By studio talks, by the printed page, by parlor lectures, by here a line and there a line-line upon precept-pupils, parents and prospective students must he shown the important distinction between study and practice.

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ARTIST RECITALS. BY LEONORA SILL ASHTON.

[There can be no question that one leading to a broad musical education is attendance at the recitals of great artists. Paderewski and many other the player himself walks out of the famous virtuosos as well as famous little door at the side of the stage and singers now go to cities of comparasingers how go to cines of comparia-tively small size. Paderewski in a re-cent article declares that he is amazed the position of his hands and finger at the development of musical taste in when he begins to play. Sparing a few small American cities. Few teachers moments now and them from the who are successful can maintain a manuscript music, watch the utterly detechnic comparable with that possessed vitalized wrist and arm which alone can by the great virtuoso. The demands bring forth the extremes of perfect tone, made upon their time by pupils make Yes, watch the player carefully. There practice uncertain and often impossible, are few stronger characteristics of Study with your teacher, but don't ex- young people than those of initativepect your teacher to do all. You must ness, and you will find yourself unconbroaden yourself by hearing as many sciously copying the movements of fine performers as you possibly can .- those whose personality must affect you THE EDITOR. 1

"That will be worth more than a dozen lessons to you," my wise teacher listen!
used to say to me when there was a Listen to the wondrous singing tone, indeed lessons do pile upon lessons if marvel. Listen to the long, d w paswe will only heed them while listening sages and hear how the powto a great artist play.

not to enjoy the moment to its full. with the "forward arm" movement, Moreover, there is so much spread out before us that unless our capacity for and eager to obtain the many lessons appreciation is trained we are unable to this hour has to teach. derive any real benefit from the per-

formance. wishes to learn from the masters, here manship for which all the rest are a few simple rules for gaining a few an apprenticeship. However. simple lessons which will last, rather instance do not be discourage than a vague, meagre memory of some- magnitude of it all overwh

First, get a program and notice the divide its works-the whole order of the selections to be played. out before you, but it is on If they are arranged according to the exhaustive study of the best that the time-honored custom as follows—Bach, definite artistic knowledge are power Beethoven, Schumann, Chopin and can be obtained. Liszt, it will not be hard for you to place in your mind the classic, the romantic and the modern schools. A program like this is really a picture of development of the art of the piano. If, on the contrary, the artist varies his selection and arrangement; if he puts a quaint little French dance between Schumann and Chopin; if his opening number is one of MacDowell's sonatas;

differ from the older ones, and wherein lies the connecting link between them.

of the music as you can and learn what junction with good rich cow's milk. In are the technical difficulties. Try each a short time after I commenced its use, piece over, though perhaps you won't the disagreeable symptoms disappeared. be able to play one through, or even my heart's action became steady and half through, but it is only by learning normal, the functions of the stomach har through, out it is only by reathing through your own efforts the hardships were properly carried out and I again of the way that you will be able to slept as soundly and as well as in my appreciate the ease with which others youth. travel it, and it will all sound so deto assure you of facts,

Get the best selections of the music may thereby know the facts as to its carefully the marks of expression, the ville," in pkgs. "There's a Reason." phrasing, the pedalling, the accentua
Ever read the above letter? A new tion, and then notice whether or not one appears from time to time. They will not do so invariably, so try to interest.

HOW TO LEARN BY ATTENDING understand why he changed the man ner of playing in his interpretation.

It is a good plan to carry the music

with you to the recital, and follow the player note by note, as few students would be expected to know every numof the most important auxiliary means ber on the concert program of a great

So much for the printed pages. Now towards the big piano. Notice the way strongly.

Study, watch, and last, but not least

prospect in view of my hearing a Pad- and compare it with your own This erewski or de Pachmann recital, and will be the surest way to appropriate its tained. Listen to the runs and trills It is hard not to just sit and listen of perfect form and smooth without any mental work however; hard listen to the great chords breaght out

You see every sense must be awake

The last lesson is, of co greatest of all, for it is training Now, to the student of music, who to full appreciation of that his workif the thing that before long fades entirely It has a long course, this school of earning how to listen," and it

#### DR. TALKS OF FOOD

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"What shall I eat?" is the daily inquiry the physician is met with not hesitate to say that in my a large percentage of disease i numper is one of MacDowell's sonatas; then there is ample space for you to study the form and meaning of these pared food. My personal experience newer works, to find out wherein they Grape-Nuts, enables me to speak freely of its merits.

lies the connecting link between them.

Thus the program itself is a small key to musical history, and the study of the heart, and loss of sleep. Last sumber the study of the heart, and loss of sleep. Last sumber the study of the heart, and loss of sleep. Last sumber the study of the heart, and loss of sleep. many programs will bring large results.

the heart, and loss of steep, mer I was led to experiment personally The next step will be to get as much with the new food, which I used an

lightfully easy that when the concert food, and no one can gainsay but that it has a most prominent place in a rational, scientific system of feeding. Any Buy Good Editions of the Classics. convinced of the soundness of the prinone who uses this food will soon be

the artist follows them. Of course he are genuine, true, and full of human

# OF SPANISH ORIGIN.

BY R. G. EDWARDS.

THE Cachucha bore a very close relation to the Bolero, but the dance tune was originally sung and accompanied

on the guitar. Another very graceful Andalusian dance is the Tirana, generally danced and sung to a very rhythmical air in six-eight time and accompanied on the guitar. The words accompanying the music were written in four line stanzas, called coplas, and had no estrevillo or refrain. The Polo or Ole is also an Andalusian dance, accompanied by singing. It is said to be identical with the Romalis, which is described as "a the other occasion, white hats with blue dance danced to an old religious Eastern and white feathers are also worn whilst nine, low and melancholy diatonic, not chromatic, full of sudden pauses which tartling." In its wild are strange and energy and con whilst the feet merely shuffle and glide, or, in fact, those of any other country. it much resem oriental dances and is only danced Spanish gypsies, It is sung in unise words, usually ne case also with the no refrain, as i

Very little is I nown about the origin of the Saraband but most authorities seem to think it dance in three time and was sometimes written for the guitar.

#### The Seguidilla.

The origin the Seguidilla, both of the dance and tain: it would in the province Seguidilla Manchega. In this form. the original and stately and the Seguidillas ( mental. Son Seguidillas Cachucha the minor key, played some reference to it. time, usuall l occasionally accompanied by the Both the w partake of the nature of improvisation. words appe comic

#### The Payane.

The Pavane is perhaps more French in some unguarded moment. ments. The words sung to most Span- fault is yours." ish dances are called "Coplas," because they are written in couplets of four nence are: short lines and are followed by an estrevillo" or refrain of three lines.

restrained in the more educated classes, dren. forced its way out, and, showing itself national music of its own and it is this teacher sacrificing his authority. music which has lived and is undoubtedly the true national music of Spain.

3. The resort to making the pupil conscious of his offence and correedly the true national music of Spain.

#### A Unique Dance.

ville Cathedral.

SOME WELL-KNOWN DANCES As far as it is possible to ascertain from records, this dance would seem always to have been in use in Seville Cathedral, when the town was taken from the Moors in the thirteenth century it was undoubtedly an established custom and in 1428 we find the six boys recognized as an integral part of the Chapter by Pope Eugenius IV. The dance is known as the "Los Scises." or dance of the six boys, who, with four others, dance it before the High Altar at Benediction on the three evenings before Lent and in the octaves of Corpus Christi and La Purissima (the Conception of Our Lady). The dress of the boys is most picturesque, page costumes of the time of Philip II being worn, blue for La Purissima and red satin doublets lashed with blue for dancing. The dance is usually of twenty-five minutes' duration and in form seems quite unique, not resembling rtions of the body, any of the other Spanish dance forms The boys accompany the symphony on castanets and sing a hymn in two parts by a chorus, who mark their hands, and the mewhat comic, have quote from an article in the Church Times, written by one who has had the privilege of being an eye witness of this unique performance. orchestra strikes up another measure, mental, It is a stately and, still singing, the boys advance, order one row towards the other, cross, divide, form squares, circles and other

figures, keeping time the while to the music. One step to each bar of sixseem a little stilted; but soon they get name, is very uncerinto an easy and dignified rhythmical
movement. Sometimes they sway to La Mancha, from right and left; and then so manage the figures that, one by one, they all return h is considered to be to their original position at the end of it is very gay and each strophe, which is marked by a eguidillas Boleras are rapid twirl. . . ." There do not seem to be any records

s very slow and senti- as to the origin of this dance, but the iters also mention the fact that it is so ancient and also so das, said to be a com- unique makes it of very great interest, riginal form with the and no sketch of Spanish music, how-Seguidilla is in triple ever brief, could be complete without

#### THE IMPERTINENT PUPIL. Once in a while the teacher en-

counters a pupil who is downright modulations, and the impertinent. It is a very perplexing be both serious and situation. The impertinence may be due either to careless home training or to the unwise indulgence of some previous teacher. The impertinence creeps up than Spanish, but it was much danced teacher directs the pupil to be more in Spain, and there was a very distinc- careful. The pupil replies: "If you had ely national variety of this dance, told me about that at my last lesson I which was known as the Grand Dance, wouldn't have made the mistake, Don't owing to its slow and solemn move- blame me for being careless when the

The three best remedies for imperti-

I. A severe reprimand. A reprimand is in danger of inviting a further insult. In studying Spanish music, we find Then the only recourse is to the parent, that almost all the early masters dis- if the teacher desires to have his audained all secular music, but the true thority determined. The parents of immusical feeling which was innate in the breast of the Spaniard, although thus

2. The kindly suggestion. This i in the inimitable songs and dances of usually a better method than the reprithe people, proved that Spain had a mand, as there is little likelihood of the

spondingly ashamed. The greatest weapon is "shame." The pupil should Before turning to the vocal music of be made at once to feel the sting of Spain I must not omit to mention the humiliation which accompanies a unique dance which takes place in Seville Cathedral.

Seville Cathedral.

unique dance which takes place in Sevinovledge of guilt. Then a few words of kindly advice are always appreciated.

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Tenor: "Those high notes of min-

Mr. Woody: "Music is a most fasci-

Miss Blunt (who had heard him);

"What did you think of the opera?"

"I'm not quite clear about it," answered Mr. Cumrox. "I can't make up

my mind whether I couldn't appreciate

it because I had a headache or whether

I got a headache trying to appreciate

Miss Jeannette Gilder was one of the

ardent enthusiasts at the debut of Tet-

razinni. After the first act she rushed

to the back of the house to greet one

of her friends. "Don't you think she

ably," responded her more hlegmatic

friend, "but the registers of her voice

are not so even as, for instance.

from her registers."-Everybody Maga-

Q. When is it positively dangerous

A. When the organist is drowning

"Do you like ensemble music?" the

city girl asked young Nathan Hobbs,

tain her at the church social. Nathan

eral instruments 'played together?'

descending pity on his ignorance.

asked his new acquaintance, taking con-

ening at once, and speaking with en-

thusiasm. "Say, you just wait till you

hear Etta Willis on the orga: with Ed

Holmes playing the harmonica and

Sadie James the triangle. It's great!"

Sir Frederick Bridge tells a good

story at the expense of the committee

which drew up the new Weslevan hymn

books, the tunes for which he edited-

Sir Frederick says it was an "artful

tune which they declared was by Han-del. It was so bad, however, that he

sent it back, with the intimation that

if it were included in the book, every

time it was rendered Handel would

turn in his grave. The committee sub-

mitted it again, this time with the

"Professor," she said, "do tell me the

name of some good piece of classical music for the piano! I am so tired of

committee." They submitted to him a

"I mean do you enjoy bearing sev-

looked bewildered.

-Youth's Companion

-London Globe.

Youth's Companion

the choir, and a canon in the pulpit is

firing away at the congregation.

"She is a great singer, unquestion-

is a wonder?" she asked, excitedly.

"Oh, you do!"-Boston Transcript,

Musicians often have great difficulty Musicians often have great unitently in pronouncing the names of German, made my throat ache."

Host: "They made my ears ache Hungarian, Bohemian and Russian musicians. The San Francisco Chronicle, too."—New York Evening Telegram. however, prints a lengthy article, in evident good faith, relating to a Welsh the name of which is Llanfairpwllgwynto sing, awfully?"

nating study. Do you know, I'd like to sing, awfully?" gyllgogerychwyrndrobwll - Llandisilio-

In corroborating this, a photograph of the sign board of the "railway" station is shown. Let us be thankful that we have not yet been inflicted with any Welsh musical names of this descrip-

They have a whistle language on it."-Exchange. Gomera island, in the Canary archipeligo. They can whistle there as articulately as a Bostonian speaks. And since they can whistle very loud and shrill, the Gomeras can converse a long way off. A Gomera hunting a mile from home can ask his wife what there is for lunch, and, if the menu does not please him, he can scold her and order a change quite as well as though he stood beside her.

The Gomeras talk in a singsong and The Gomeras talk in a singsong and their whistle language reproduces the spoken one's intonations. For instance, "Oh, bother Melba," said Miss Gilder. "Tetrazzini gives infinitely more head to the spoken one's intonation, because the spoken one's intonation with the spoken one's intonation with the spoken one of the spoken one's intonation.

ing cry:
"Hiss for shame, Hiss for shame,

Everybody knows your name!" This cry is not sung. It is intoned. to go to church?

And so the Gomeras intone their gut
A. When the

tural language. It would be quite easy to whistle the "Hiss for shame" cry, So it is quite easy to whistle the Gomera's singsong language.

Mme. Schumann-Heink, the distin- of Willowby, who was trying to enterguished operatic singer, recently attended a tea in Chicago at which a song was rendered by a well-known society woman. The latter was diffident about showing off before an artist like Mme. Schumann-Heink and only sang after much urging. It was a difficult operatic air and she was rather nervous in her performance. Some minutes ater she prepared to take her departure. In bidding Mme. Schumann-Heink good-bye, she said:

"I have enjoyed meeting you very much, madame. I hope to be perfect in that aria the next time we see each other

Mme. Schumann-Heink bowed and smiled "Ach Gott, my dear," she said, "I hope we shall meet before that."

Sixty years ago, in a provincial Baptist chapel, a hymn used to be sung in which the following verse occurs:

Ye finny monsters of the deep. Your Maker's praises shout Ye codlins from the sandbanks leap,

And wag your tails about. And wag your taus about.

Promise that it only ne would marked to be sung to the tune known it it should be marked to be sung "pia as "Old Nativity," and in the last line nissimo," so as not to disturb Handel. after each other declaiming "And wag your tails—and wag your tails—and wag your tails about!"

Count Tolstoi, who celebrates the hearing my daughters play what every-Sort anniversary of his birthday this body else plays, "Well madam," re-year, is very fond of classical music, sponded the "lion" of the evening, which, he thinks, tends to soothe the which, he thinks, tends to soothe the "suppose you try—let me see—'Rolfe's nerves. His favorite composers are Opus 97." "I am glad you mentioned that, professor," she rejoined with ening effect, we suppose the "ISRo Oos ing effect, we suppose the "1812 Over- thusiasm. "If there is anything in the ture" and the "Sinfonia Domestica" world I am fond of, it is opusee." must be classed as non-classical?

TSCHAIKOWSKY'S REMARK-ABLE VARIATIONS. WHEN the great Russian tone-poet,

Rubinstein, he was particularly anxious Rubinstein, in was been often to please his somewhat erratic master, said that he could produce grander to please his some chart time was, without effects from a cheap fiddle than could Rubinstein at that the world as many famous ones from a Stradivarius. the greatest Russian musician, and he the greatest Kussian musician, and he had little idea that at some day Tschaikowsky would become more famous as

ishing way," says Rubinstein, "once at military principles, with the customary the contrapuntal class I set him to write drills and marches, there is a band out variations upon a given theme, and which is unlike any other band in ex-I mentioned that in this class of work istence. Not one of the performers can not only quality but quantity was of hear the music that is being played would write about a dozen variations. have attempted to conduct after he be the next class I received over two came deaf, and that upon a certain ochundred. To examine all these would casion he went on conducting after the have taken me more time than it took orchestra had ceased playing. But here

No doubt in that same class there were many other ambitious young to bands, says of this remarkable or composers who were given the same ganization: task to perform. The composers who dozen variations are. unknown now. Some as little work as they can possibly do. augh their lessons withand yet get th from their teachers. ple are always miser- ordinary door key. more than you think pects of you and you your teacher you grow up that the world will gi you more in return people who are trying It is always he people who do more of time. than is expected of them are the ones sful and happy. They who are succ that they have done their best.

#### WILHELM JAND WAGNER.

A FORMER pupil of the late August Wilhelmi contributes some interesting notes on the great deceased violinist to the London Swand, of which the following are extra 'It is not within the humble scope of

treat of his many trancomposer, or arrangements of the scriptions classics, wl cl will probably be played Wagner once gave him a melody, which he (Wilhelmj) promised to transcribe for the violin. He did so, naming it merely 'Albumblatt,' and on the composer of the 'Ring' delightedly exclaimed 'You have made out of only a poor melody something that Although Wilhelmi's phras ing and fingering were fine, he gave his pupil freedom to change for himself, always glad to encourage individuality or originality. As a concert player, from all I have heard from his contemporaries, I should say that no one has ever aroused more entrasiasm, or nistoric fact which perhaps may be fitly emphasized after his long absence women-stand at the very pinnacle of them, each having his special circle of admirers (his partisans if you please), and each unsurpassable in his totally without saying, he combined the surest and most solid technique with an extraordinary brilliance and richness of Wagner's wish. tone. There are those who hold that his tone was the biggest ever produced. "Get your voice disciplined and clear by mortal fingers—and soul. That sub- and think only of accuracy. If you

softest whisperings; sweet, round, pas-Tschaikowsky, was studying with sionate, restrained, satisfying. come to earth again, it has been often MUSICIANS IN THE WORLD.

glorious flood and quality of sound, in

every gradation of mighty strength and

At the New York Institute for the "Tschaikowsky worked in an aston- Deaf and Dumb, which is run unon I thought perhaps he You know that Beethoven is are performers who cannot hear! The Dominant, a musical newspaper devoted

> "The only one of all these musicians who can hear is the leader, and yet they all keep in perfect time, whether the se o get along with just lection played is a simple march or an intricate operatic selection. The boys begin their musical training by learning to make a sound when blowing into an

"As soon as the pupil has firmly fixed in his mind the proper position of the line he is promoted to a real fife or horn. He must then learn musical notation, especially the mathematical side of it, so that he gradually gets an idea "When the different pieces of music

have been committed to memory or this basis the leader of the band need only start off the boys together to have them keep in perfect time to the end of the selection. The boys who are going through the drill also watch the leader and time their movements ac cordingly. Military men have been as tonished to learn that these deaf boys have real cadence to their step when executing a marching drill.

"The process of acquiring this ability these notes to speak of Wilhelmj as a to play the fife, the horn or the drum is naturally slow and painful to the in-structor, for a child that cannot hear a single note produced has no conceppitch and time, but this musical trainent hearing powers, and for this reason no trouble, no trial of patience, is The VERTICAL MUSIC CABINET shunned either by the teachers or the

# WAGNER'S YOUTHFUL APPRE-

CIATION OF WEBER. WHEN Richard Wagner was studying Weber's "Freischutz" at the home of his mother, he is said to have been so absorbed in the work that he could been accorded more unstinted admira- hardly be coaxed away from the instrution by both artists and public-an ment. Once his sister came into the room while he was playing and Wagner jumped up startled and defrom the platform. Joachim and Wil-helml—even as Lady Hallé among performance of Weber's opera. He women—stand at the very pinned of said to her: "How dare you interfere the generation which expired with with the work of the greatest man that ever lived. You can never comprehend how great he is." Later, when he heard Weber conduct, he said: "I different way. Of Wilhelmi, it goes do not desire to be either Kaiser or

lime tone was not pressed or squashed from the strings; it came in one show itself in your singing."—Ruskin.

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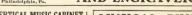
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